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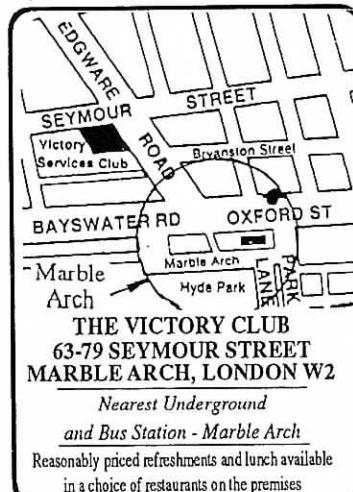
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EXHIBITION OPENS
Wednesday 18th, 10am-6.00pm
Thursday 19th, 10.00am-5.00pm



ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

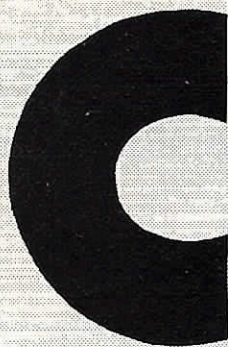
QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

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Dear Readers,

Welcome back from the holiday season to some serious knitting but first – how about planning a day out with a like-minded friend at one of the early autumn knitting events?

There's a choice of the big exhibition at the NEC which includes other needlecrafts (page 19), or the smaller events which are exclusively for machine knitting – Nina Miklin's yarn fair (page 15) and the Hastings MKC's seminar (page 52). Take your pick or take in all three, to get into the mood of the season.

Cut out our guide (pages 11 – 14) to the yarns available for this autumn and winter season (or put this issue in a very safe place). It makes a handy address book when you need a particular type of yarn and the suppliers in it can be relied on to come up with just what machine knitters want, when it comes to fashion, quality and colour.

If you like sideways knitting, you'll be pleased to find there's a "sideways" alphabet in Wendy Phillips' book offer on page 28, as well as other motifs.

Flower motifs are the subject of a new book by Diana Lewin to be launched at the NEC exhibition and Diana has given us five copies for this month's Free Line draw – details on page 8.

Finally, we have 20 pairs of free tickets for the NEC show. There's a free draw for them and you'll find the information on page 19 but hurry, the exhibition is at the end of the month and we have to send the tickets to the winners in good time. Enjoy the shows and your autumn knitting!

Sheila

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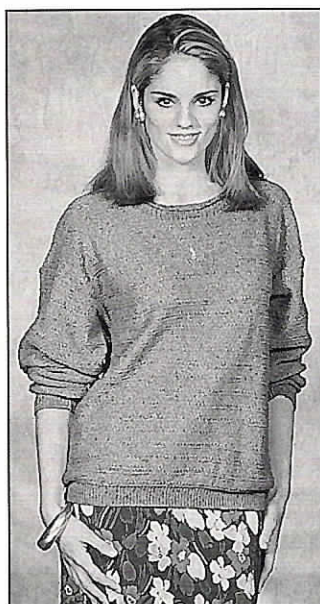
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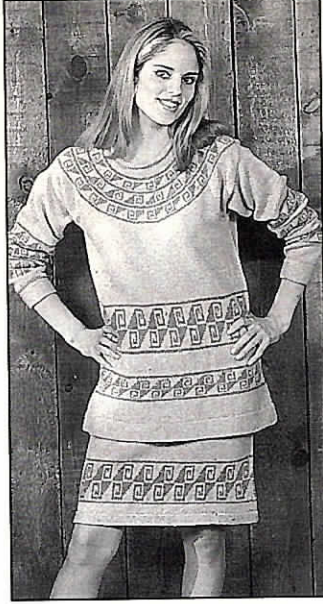
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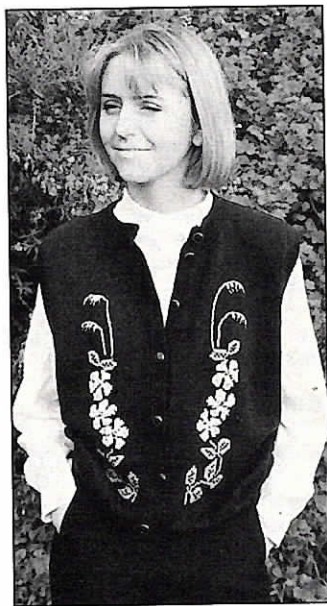
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18th & 19th September

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Knitting & Needlecraft
Exhibition
26th - 29th September

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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 17: Trousers, GREAT UNIVERSAL. Earrings, DUEL.
Page 25: Trousers, GREAT UNIVERSAL. Earrings, DUEL.
Page 32: Skirt, GREAT UNIVERSAL. Bracelet, DINNY HALL. Earrings, DUEL.
Page 33: Earrings, DUEL.
Page 41: Skirt and trousers, KAYS.
Page 44: Skirt, FRENCH CONNECTION. Earrings and bracelet, ANGIE GOODERHAM.
Page 48: Trousers, P.T.A. Earrings, DINNY HALL.
Page 57: Skirt, KAYS. Earrings, DINNY HALL.

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NEWS LINE

New products, colours or prices; special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

XMAS FUN

This new pattern book title from **Maggie Andrews** may sound a bit premature or even raise a groan or two as we realise how time flies but if you have ever wished, in the last weeks before Christmas, that you had used your machine to make some small decorations and gifts while there was still time, then this is the book to change things for you this year.

Maggie's book gives knitting instructions for Christmas decorations for tree and table, wall-hangings and Christmas cards, with 24-stitch charts for seasonable motifs which could also be used on garments and other items. She stresses that this knitting is fun but that, whilst making these festive novelties, knitters will

also be picking up techniques to improve their year-round knitting.



Xmas Fun is available from wool shops, price £4.00, or direct from Maggie, price £4.50 to include p&p. Write to Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ. If you would just like an illustrated catalogue of her books and patterns, send a SAE to the same address.

SEWING CENTRE

We hear that over 14,000 sewing enthusiasts regularly buy their thread and accessories from the **Empress Mills Mail Order Service** and the company has now launched the **Hollin Hall Sewing Centre** at their new premises, the historic Hollin Hall Mill, Trawden in Lancashire.

The Centre will include a large well-stocked Mill Shop run by friendly staff able to help with individual projects and requirements. Regular workshops will be held when specialists in various sewing skills can pass on their expertise and offer creative inspiration and there will also be free exhibitions, beginning with "Two and a Half Miles of Thread", commemorating the company's two and a half mile move to this new location.

Opening hours are Monday to Thursday, 9.00 am to 5.00 pm; Friday, 9.00 am to 4.00 pm; Saturday, 10.00 am to 4.00 pm. For further information, call Janet at Empress Mills on 01282 863181.

CROCHET CONVENTION

"Preserving the best of the old while exploring the new" describes the **Knitting & Crochet Guild Crochet Convention** to be held on 12th October in the Victorian model village of Saltaire, West Yorkshire.

For the first time the Guild will be displaying their Collection of crocheted garments and household items and the tools, patterns, yarns and accessories, used in their making from the middle of the 19th century to the present day. Through demonstrations, talks, informal workshops and so on, visitors can learn crochet or one of the particular techniques such as Irish, Bosnian, Tunisian, hairpin, filet or broomstick. The Guild invites you to come and meet like-minded people and suggests you take along your current project to work on, or any problem needing a solution.

Tickets for the convention cost £15.00 for Guild members and £20.00 for non-members and they include tea or coffee, provided morning, lunchtime and afternoon. Take a packed lunch or try one of the range of cafés in Saltaire. To reserve your place please send £5 deposit (cheques payable to The Knitting & Crochet Guild Collection) or a sae for a booking form to:- The Knitting & Crochet Guild Collection, PO Box HH1, Leeds LS8 2YB.

HOSPICE DAY

Castleton Machine Knitting Club, are holding their annual Hospice Day on Sunday, 20th October at Castleton Community Centre on Manchester Road, Castleton, Rochdale, from 11.00 am to 4.00 pm.

Among the stallholders will be Ewe-Knit, Woolley Soft Ware, Riverside Spinning, Barbara Stubbs, Busy Bee Basics, Crocus Designs, Jacquandra, the Knitting Club and others. There will also be craft stalls, a raffle and tombola with refreshments available and entrance is only £1.00.

For details, telephone Vera Palmer on 01706 50064.

SHOP AND LEARN

Nadine and Ken Hollands' **Machine Knitting Centre** in Thornton Cleveleys, is in competition with neighbouring Blackpool when it comes to illumination, since their emphasis is very much on education as well as on the shop itself where they are approved machine dealers and stock a large range of accessories, yarns and literature.

They run 10-week courses for knitters of all abilities in separate classes, covering everything from the basics to advanced design. Demonstration classes are held during mornings, afternoons and evenings in the two classrooms behind the shop, followed by workshops lasting two or four days which give the students the opportunity to complete garments on their own machines. Private tuition can be arranged and there is no obligation to buy, or have bought, a machine from the Centre.

The garments knitted are designed specially for the workshops and the patterns are released for general sale in the shop afterwards. These workshops are not only instructive, but very sociable and give students an enormous sense of achievement.

To find out more, ring 01253 853481 or visit the Machine Knitting Centre, 27 Beechwood Drive, Thornton Cleveleys, Blackpool, Lancashire FY5 5EJ.

CORRECTIONS

Our apologies for a couple of errors in past issues.

In the July issue, page 13, we printed the telephone number for **Hush Knit Yarns** incorrectly. This should have been 0115 922 3654.

In the August issue, News Line, page 6, we stated that you would find the new **Celandine** yarns at your usual stockist, however, Celandine yarns are only available direct from Celandine Limited. Their telephone number is 01943 604440.

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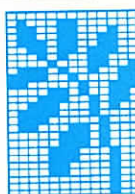
FOR THAT ACCESSORY

Shirley Cowling has two new patterns in her "Dust off..." series. **Let's Dust Off That Intarsia Carriage**, explains the tricks of the intarsia technique and demonstrates its use with a pretty clematis design detailed by Jones Tones paints. The jumper pattern costs £2.00 and is backed by the offer of a kit containing all the yarn and paints required for it, costing £21.00. The entire package can be yours for £24.00, including p&p.

Shirley's twelfth pattern in her series **Dust off Your Double Bed Colour Changer**, explains the technique of ladder Jacquard then uses the skill in a delightful trellis

design using six colours. This produces a fabric resembling stocking stitch Fair Isle yet without floats or show-through of colour. This pretty pattern of climbing flowers includes instructions for Passap machines.

Shirley's book of the same name containing eight patterns is still available at £4.50 and individual patterns (adult ladder Jacquard jumper and children's double Jacquards - floral for girls, geometric for boys) cost £2.50 each or £6.00 for any three of the individual patterns mentioned. Prices include p&p. To order, send a cheque to Shirley Cowling, Herdwick Farm, Winkleigh, Devon EX19 8LD.



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Freeline



POPPIES TO PERIWINKLES

Of all the motifs we like to knit, surely none is more popular than the flower? Diana Lewin turns to the cottage garden for her inspiration and has given us five copies of her new book of flowers for our free draw.

Poppies to Periwinkles depicts some of the most popular garden blooms, in 12 motif designs with 12 matching Fair Isle patterns – all for 24-stitch punchcard or electronic machines. The designs can be enhanced by embroidery and Diana explains how, but this is entirely optional if embroidery does not appeal to you.

On a dark background, the motifs can climb the edges of a waistcoat or jacket in Tyrolean style, whilst in delicate shades they create a picture of pastel prettiness. Diana's flowerbed includes lily and clematis, hollyhock, peony and sunflower, tulip, chrysanthemum, nasturtium, rhododendron and strawberry in addition to poppies and periwinkles.

This new book which will be launched at the NEC show, costs the same as her earlier ones, £4.95 plus 55p for p&p. Disks plus full instructions are also available in DesignaKnit and FB100 formats at £5.95 plus 30p for p&p if ordered alone. Order direct from **Diana Lewin Designs, Field House, Marlock Close, Fiskerton, Southwell, Notts NG25 0UB** or send a sae for illustrated details of Diana's books and patterns.

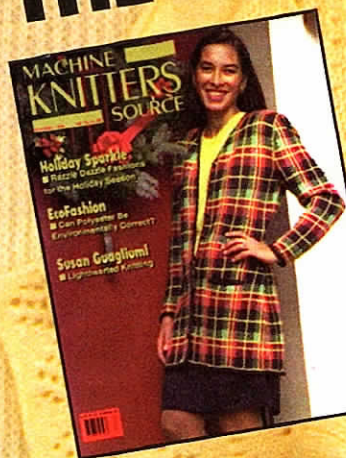
FIVE BOOKS TO WIN

The five free copies of **Poppies to Periwinkles** which Diana has kindly provided, will be won by readers in the Free Line draw. To enter, all you need do is write your name and address on the back of a postcard or sealed envelope and send it to:

**Poppies to Periwinkles
Free Line
MKM
PO Box 1479
Maidenhead
Berkshire SL6 8YX.**

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WHAT A USEFUL GADGET

- The garter bar

The garter bar is a very useful piece of equipment, not only for turning the knitting but also for use as a large stitch holder. It is not as difficult to use as some knitters imagine – read on for hints, tips and ideas.

Diane Bennett

The garter bar is mainly intended for turning knitting, but it does have a number of other uses. It is supplied in a box containing several pieces:

1) The garter bar itself, which is in three parts. There are two pieces half the length of the needle bed and a shorter piece and these can be used singly or joined as required for the number of needles.

2) The stopper bars, each half the length of the needle bed.

3) Some garter bars have an additional bar and pegs for weaving as shown in Fig. 4.

USING THE GARTER BAR

Before using the garter bar for the first time, take the pieces out of the box and examine them carefully. Each piece of the garter bar itself consists of a series of prongs with a groove below them joined on a bar.

The prongs are as shown in Fig. 1. The "eye" is put over the needle and the knitting pushed on to the bar. Each stitch of the knitting is held at the bottom of the prong by the shape of the bottom of the prong.

Look carefully at the bar and identify the parts shown in Fig. 1. At the base of each prong is a groove on one side and a raised section on the other. When removing knitting from the machine, the grooves should be upwards and it is helpful to attach a sticker to this side of each piece of the garter bar as a reminder to use it this way up.

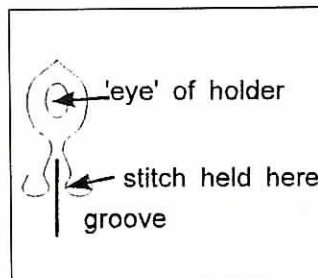


Figure 1

The other main pieces of the garter bar, the stopper bars, are used to stop the needles moving and keep them the correct distance apart while removing and replacing the knitting. Always use

the stopper bars – it may seem possible to remove the knitting without using them, but if there is a bent needle or some other problem it will result in a dropped stitch.

To practice removing the knitting from the machine, use the small section of the garter bar and cast on about 20 stitches each side of centre 0. Push all the needles holding stitches to holding position. Place the stopper bar on the needle bed with the solid bar behind the butts of the needles and the serrated edge between the needles.

Notice that the stopper bar is in two pieces, held together by screws. This allows the bars to be adjusted slightly for use on different machines. Press the two halves together firmly while on the needle bed, then tighten the screws.

With the stopper bar in place, holding the needles firmly and with even spacing, take the garter bar with the grooves upwards. Hang the "eyes" in the heads of the needles, making sure that each needle is on one of the "eyes". Pull the knitting gently to remove it from the machine and on to the garter bar.

When the knitting is on the garter bar, lift it off the needles and hold with the eyes upwards. Pull the knitting firmly downwards, so that the stitches are right at the bottom of the gaps between the prongs, where they are held firmly by the shape of the prongs. If a large piece of knitting is to be left on the garter bar for a long time, put pegs at intervals on the ends of the prongs to ensure that it is not pushed off accidentally.

To return the knitting to the machine without turning it, bring all needles to hold and put on the stopper bar. Hook the "eyes" in the needle heads, checking that none have been missed, then ease the knitting gently back on to the needles.

When removing a long piece of knitting, pull it over the needle heads all the way along, then down the prongs of the garter bar. When returning, push the knitting back as evenly as possible. Before starting to knit, check that no stitches have been dropped.

Using the garter bar in this way, stitches can be removed and replaced for knitting shoulders, neckbands, seams of sideways knitted garments and so on, much more quickly than by using waste yarn.

The garter bar can also be used for multiple decreases across a row of knitting without waste yarn. Transfer the stitches for the decreases, taking the empty needles out of work and knit one row.

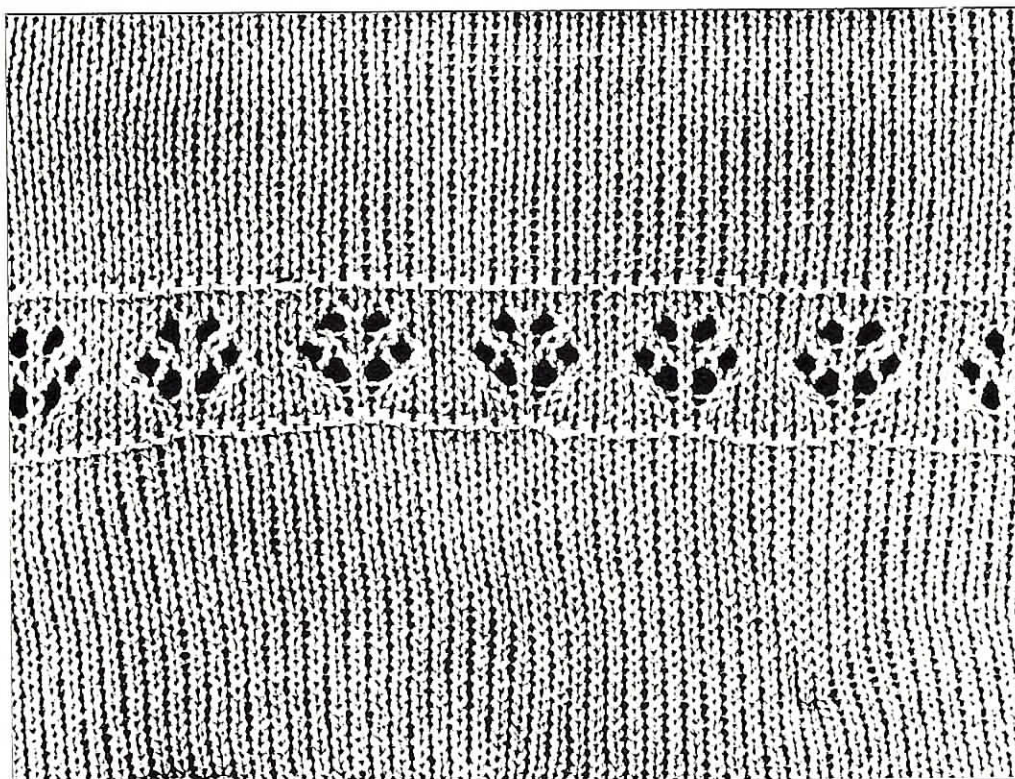


Figure 2

Return the empty needles to work. Starting with the first decrease to the left of 0, push the needles outside the decrease to hold and put the stitches on to the garter bar. Move across one stitch, then return to the machine. Repeat for all the decreases on that side of 0, then move the stitches to the right of 0 in a similar way.

Knit one more row to return the needles to working position. The two rows knitted before and after using the garter bar may need to be unravelled, but experiment, since the decreases are much quicker if this is not necessary.

TURNING THE KNITTING

To turn the knitting with the garter bar requires practice. Use the same piece of the garter bar as before and a small piece of knitting; remove it from the machine. Push the needles out to hold and place the stopper bar on the bed.

Turn the garter bar over, so that the grooves are underneath. Hold it with the bottom of the prongs behind the heads of the needles. Push down so that the needle heads are in contact with the grooves and move the garter bar towards you. The loops of the stitches should catch on the needle heads, allowing the garter bar to be removed. Pull the garter bar slowly forward, turning the back edge downwards, until it is level with the needle heads, then push the bottom away from you and pull it out.

This part of the process needs practice – it is possible to finish with the garter bar ON the needles behind the knitting and if that

happens, there is only one answer; take the knitting off and cast on again! The secret is to start with the garter bar at right angles to the needles and move it back and round so that it is removed almost at right angles behind the knitting.

After mastering the process with a small piece of knitting, practice with a larger piece until you have the confidence to use it for a garment.

Turning the knitting makes it possible to use purl rows as decoration, perhaps to separate a yoke from the main part of the knitting or, as shown in Fig. 2, on each side of a border.

Stitches removed from the machine can be returned the other way round so that, for example, both groups of shoulder stitches for a jacket can be held and returned to the machine right sides together.

A very effective way of making a pleat-like fabric is to knit between four and 20 rows, turn the knitting and then knit the same number of rows, repeating this until you have the length required. The sample shown in Fig. 3 was knitted with 12 rows purl, 12 rows plain and would be ideal for a little girl's skirt or a bed jacket.

UNUSUAL WEAVING

The garter bar can also be used for the unusual vertical weaving shown in Fig. 4. Owners of a garter bar with a foam backed bar and pegs need, no extra equipment. For other garter bars, use a narrow ruler backed with draught excluder or similar foam and some pegs.

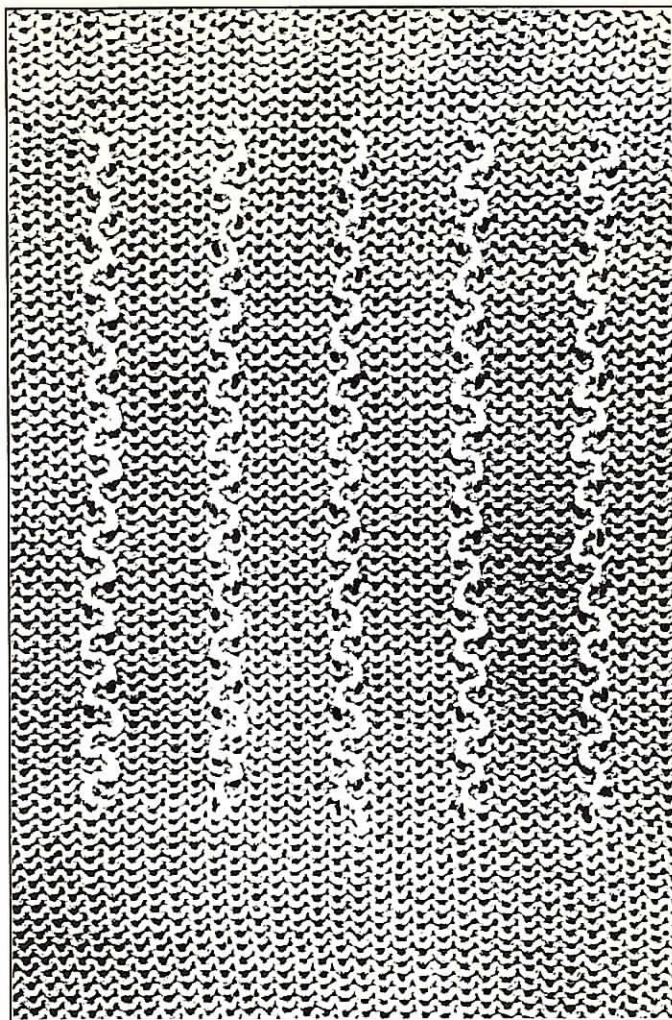


Figure 4

The weaving yarn is threaded through the "eyes" of the prongs. For the example shown, every sixth prong was threaded with weaving yarn. Between five and eight strands of weaving yarn pro-

duces an attractive panel and is not difficult to use. Put the foam backed ruler over the strands and hold it in place with the pegs.

After casting on and knitting the welt (or a few rows for a sample), bring forward needles to match the strands of weaving yarn – every sixth needle for the sample. Hold the ends and loop the weaving yarn over the selected needles. Knit two rows and loop the weaving yarn over the selected needles from the other direction. Repeat for the length required, pulling the weaving yarn through as required and keeping the tension on it even.

Many variations are possible – the sample uses the same needles, looping the yarn in opposite directions. It is also possible to move the weaving yarn across the needle bed, looping from one direction while moving to the left and from the other while moving to the right. The needles can be selected manually or by using a punchcard or a design on a pre-select machine.

Many knitters have garter bars which they rarely use because they tried once to turn the knitting and did not succeed. Why not try again? Use it just to remove and replace knitting, then experiment with turning the knitting and the other effects which are possible.



Figure 3

Yarns

For Autumn & Winter



Not every knitter is fortunate enough to have a convenient local shop with a good supply of coned yarns so, if you are starved of choice, cut out and keep this handy MKM guide to where to find what you want, when you need it.

A special supplement to pull out & keep

A K YARNS

We have over 3000 square feet packed with all types of yarn. 2/30 acrylic costs just 12p per ounce plus VAT and repeatable 4-ply acrylic is £3.00 a cone. Cashmere, alpaca, lambswool, angoras, cottons and so on are also stocked. There is a half price corner and all Forsell yarns are discounted. A K Yarns have a Brother dealership with new and secondhand machines available, all of which are guaranteed. Look out for the Bank Holiday Sunday Specials when there is 50% off the featured yarn, selected on the day.

percentage is paid to Knitting Clubs and prices include VAT. Access and Barclaycard are taken. While stocks last. Clubs making a whole-day booking will receive a sack of yarn, worth up to £50, absolutely free - a great bonus for raffles or knitting for charity. A K Yarns can be open any day - time by appointment - but normal opening hours are Wednesday, Thursday and Friday, 10.00 am to 4.00 pm and Sunday, 11.00 am to 4.00 pm.

A K Yarns, Units 30-31, Brindley Road, Dodwells Bridge Industrial Estate, Hinckley, Leicestershire LE10 3BY.
Tel: 01455 234900.

Coach parties are very welcome and there is ample parking space. A



BONNIE'S WOOLS

"Quality coned yarns from Bonnie's Wools" is our proud boast after over 25 years as a supplier of coned yarns to machine knitters. You can choose from our luxury Sable and French Crêpe for that special garment or from the wide ranging 4-plys which include the famous Bonnie 4-ply and Luxury ranges. For finer work and double bed machines, we have our Courteille 3-ply or fine 2/30s acrylic.

At our Knitting Centre we have stocks of most other leading brands of yarn, plus huge stocks of acrylics, brights, knops, cottons, boudés, brushed wool mixtures, pure Shetland, lambswools and many other fancy yarns at very competitive prices. Send a SAE for the current price list and your nearest stockist.

Bonnie's Wools Limited, 1273 Bristol Road South, Northfield Birmingham B31 2SP.
Tel: 0121-475 1691.
Fax: 0121-478 2197.



BRITISH MOHAIR SPINNERS

The Mohair Shop - an Aladdin's Cave of high quality yarns! Available for sale at Mill Shop prices, are high quality mohair blended yarns for hand and machine knitting and craft use. See also our new stock of assorted ladieswear and shirts, ties and other accessories.

Coach parties and Club outings are welcome by prior appointment.

We look forward to seeing you in Bradford.

British Mohair Spinners Ltd., Midland Mills, Valley Road, Bradford BD1 4RL.
Tel: 01274 728456.
Fax: 01274 722192.



DENYS BRUNTON DESIGNER YARNS

The launch 12 months ago of our Book 20 along with the exciting new colours in Magicolor, Delux and Duetto, has created a lot of new interest in general and proves that the best way forward is to lead. The home knitters have really had an excellent reason for getting their machines out and working again. This season, at the Show at the NEC, we are launching Pattern Book 21. This is the long awaited family book which will have brand new and exciting patterns for all the family and we know it will clearly show our commitment to the home knitter. We have no "doom and gloom" in our Company but a firm view that, even when business is not at its best, we must still do everything possible to create new ideas to stimulate and support our ever-growing "family" of knitting enthusiasts.

All our yarns are British spun, mainly "in house". We have no room for imported or rewound industrial yarns, so by enjoying the best in knitting yarns and patterns, you are also keeping the flag flying and the dog's tail wagging! Come and see our new 50% Merino wool, 50% acrylic, 4-ply - the luxurious one - plus our new 500 g Super Value acrylic which gives Brunton quality at a budget price! It is 100% British - and the best.

Denys Brunton Designer Yarns, Victoria Mill, Station Road, Turton, Bolton BL7 0HB.
Tel/Fax: 01204 852604.

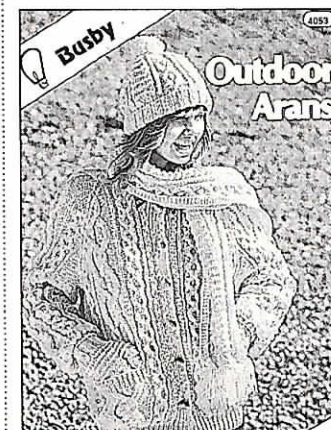
BUSBY YARNS

Our Mail Order Service provides a selection of repeatable qualities and shades for machine and hand knitters.

The 4-plys include our luxuriously soft machine washable 100% Wool, as well as the Lambswool/Cashmere and Fine Lambswool ranges which are made especially for domestic machines, as are the acrylic and supersoft Shetland cones. We also specialise in Arans, having four qualities and 14 colours, as well as stocking top quality mohair on ball and cone, Lopi, Guernsey and so on.

We supply all yarn users, large and small, at home and abroad and have no minimum order quantity. Send £2.00 (refundable) for shade cards. Access/Visa.

Busby Yarns, PO Box 930, Dundonald, Kilmarnock, Ayrshire KA2 9BA.
Tel/Fax: 01563 850981.

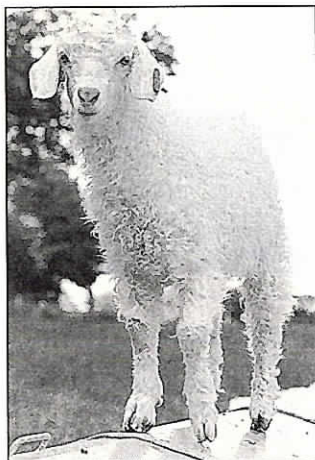


CAPRICORN MOHAIR

This Angora goat kid is happily growing her fibre for your next Mohair jumper. All the fibre used in Capricorn Mohair yarns is grown on our own farms in England. We have two principle top quality yarns which are the chunky, available in 50 colours and the new, lighter weight 4-ply yarn in 12 colours. Both are available on cones or 50 g balls.

Capricorn yarns are available from retail shops or direct from our farm. Contact the address below for your free mail order catalogue and colour card and free knitting pattern with your first order.

Capricorn Mohair Ltd., Manor Farm, Chadwell, Melton Mowbray LE14 4QL.
Tel: 01664 444570.
Fax: 01664 444642.



CELANDINE

Celandine are always in tune with today's fashions and, with quality as a priority, they have introduced two more yarns this year. Florence is a 100% viscose Chenille yarn which is 4-ply and a dream to run in standard gauge knitting machines. Daisy is also a 4-ply yarn but this is a soft silky blend of 52% cotton and 48% viscose.

Both of these new yarns have excellent draping qualities and are therefore suitable for a variety of garments. Since moving to their new premises in Ilkley last November, Celandine are now pleased to receive small parties or individual visitors by appointment.

Celandine Ltd., Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ.
Tel: 01943 604440.
Fax: 01943 604441.

CORNWALL KNITTING CENTRE

The Cornwall Knitting Centre has over 80 different types of yarn, including the top selling brands, from 2/30s to chunky mohair in a wide selection of colours. New to their range is Denys Brunton's Super Value which has been well received and the new shades in Magicolor and Delux have also been popular.

Dotted around the Centre are "Oddbins" full of yarns of different qualities and weights. Have you ever run out of yarn and just need a small

quantity? Send a sample to the Cornwall Knitting Centre along with a sae and the amount you require and they will try to match it for you. Sewing machines and overlockers are another new addition and there are many accessories for the knitter. The Centre is open six days a week and welcomes Knitting Clubs and mail order.

Cornwall Knitting Centre, 25 Prideaux Close, Tamar View Industrial Estate, Saltash, Cornwall PL12 6LD.
Tel: 01752 840810.

CORNWALL KNITTING CENTRE
25 Prideaux Close, Tamar View Ind. Est.
Saltash, Cornwall PL12 6LD



DESIGNER YARNS

Designer Yarns are a small, specialist mail order company, selling our own range of machine knitting yarns direct from the mill - a very convenient way of making your selection. We have a comprehensive range of Merino/lambswool in both 4-ply and 2-ply in a choice of 45 shades and a smaller range of machine washable Merino/lambswool 4-ply yarn. The fourth yarn available is a Tussah-

effect cotton in 4-ply weight and some 25 shades.

All our yarns are available on 500 g cones and the minimum order is one kilo (two cones). Send a large sae and £1.00 (refundable) for a full shade card and price details.

Designer Yarns, PO Box 18, Longcroft, Keighley BD21 5AU.
Tel: 01535 680305

designer yarns

COPLEY MARSHALL - BROCKWELL YARNS

Copley Marshall & Co took over the yarn business of Brockwell Yarns from July 1995 when the machinery and stocks were transferred to Wildspur Mill. Little time was lost in rebuilding machinery so that continuity of deliveries was achieved. All the varied yarn options offered by Brockwell continue to be available. Most ranges are stock supported to ensure a quick turn round of orders. This applies particularly for the Botany Wool, Plain Cotton and Mercerised Cotton, where additional new colours have been added, offering up to eighty options each. In addition, Copley Marshall are also supplying from stock the full range of Elton Cops 3/14 combed cotton where two feed ends are often combined to knit "as 4-ply".

A new range of either bright viscose rayon or viscose/Lurex mixture has been developed and is now becoming available in a colour range complementary to and mixable with the mercerised cotton.

Copley Marshall & Co Ltd.
Wildspur Mills
New Mill
Huddersfield
HD7 7ET.
Tel: 01484 682306.
Fax: 01484 684970.



HUSH KNIT YARNS

Hush Knit Yarns are specialists in yarn for domestic knitting machines. This year they offer eight qualities.

Mayfair is a fine-ply acrylic and wool, available in 20 colours and ideal for Jacquard on European machines. Also available, a 2/30s acrylic which can be used in the same patterns.

Hush Knit are also the UK's sole distributors for Jandis 3-ply 100% acrylic for single-ended knitting on European machines and stock the two crêpe yarns, fine and 4-ply, which were the original crêpes imported into this country. These still have the same superb quality which is valued by serious knitters and the fine crêpe is used by leading designers for exclusive suits and dresses.

Two English-spun 4-plys are included in the range; an acrylic of quality and a 75% acrylic, 25% wool mixture available in 15 solid colours and 15 mixture shades. Finally, a new yarn has just been introduced, a 50% acrylic, 50% cotton in seven shades on 250 g cones.

Hush Knit Yarns are available from retailers or by mail order from:- Hartington Yarns (at J K Woolls), 63/67 Sitwell Street, Spondon, Derbyshire DE21 7FH. Personal callers are always welcome, as are coaches by appointment. There is also a large range of hand knitting wools available.

Hush Knit Yarns, 57 Burnside Drive, Bramcote Hills, Beeston Nottingham NG9 3EF.
Tel: 0115-922 3654.

GEMINI BY HARMONY YARNS

Pat Cook, the famous Passap/Pfaff designer, uses this brilliant yarn in all her patterns due to the high quality of the yarn. Gemini is a 50% wool, 50% acrylic 2/30 yarn and is machine washable.

It is available on 250 g cones as well as 500 g cones! Four new shades have been produced for autumn - Raspberry Crush, Swallow, Lilac Haze and Melba. All are now in stock - making a total of 26 colours in the Gemini range. If you would like to be put on the Pat Cook mailing list, to be sure of getting information on new designs and the Passap Know How Book 2, then write or 'phone for details.

Pat has recently produced the Two Colours in a Row Book - a brilliant book full of designs and patterns in long stitch and bird's-eye Jacquard for Passap.

If you would like a shade card for the full range of Harmony yarn, then please send 50p in stamps, together with a SAE to the address below.

Direct Knitting & Sewing Supplies Ltd., Jacquard House, 769-771 Attercliffe Road, Sheffield S9 3RE.
Tel: 0114-244 9888.
Fax: 0114-261 7299.

FORSELL

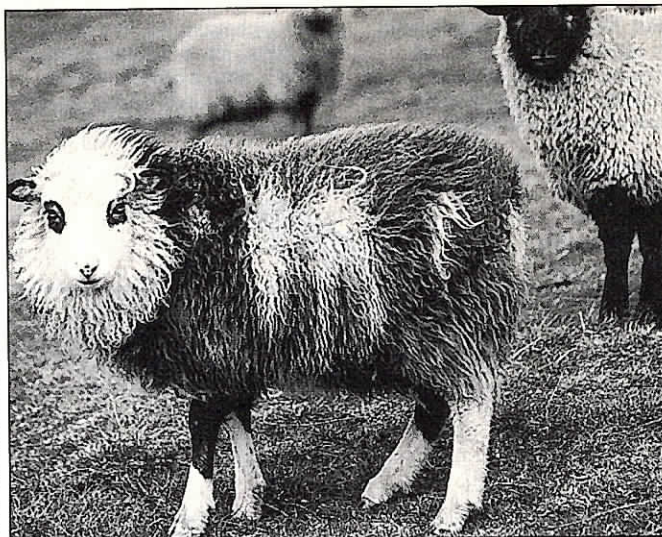
Over 150 years of experience has gone into producing the finest range of yarns. Drawing on the manufacture of industrial yarns where quality and reliability are paramount, the Forsell range offers the domestic machine user the same high standards. Knitters have come to rely on this when they wish to produce garments which not only wear well but have that extra something.

This year the Forsell range is still expanding. The latest addition is

Forsell

Suva Nights, a wool with slub cotton fine 4-ply. This will complement the increasingly popular Suva. An exciting new development is planned for the autumn, adding still further to this comprehensive collection of yarns.

T Forsell & Son Ltd., Blaby Road, South Wigston, Leicestershire LE18 4SG.
Tel: 0116-278 6281.
Fax: 0116-277 3320.



JAMIESON & SMITH

Jamieson & Smith - Shetland Wool Brokers Limited, are a small family business established over 40 years ago, purchasing the locally grown wool from the Shetland farmers and crofters and turning it into high quality knitting yarns.

We offer a most extensive colour range, reflecting the natural beauty of our Islands and the wool is available in many weights, on hank and cone for the hand and machine

knitter. Patterns and knitting accessories are also available.

The quality and popularity of our knitting yarns has resulted in a world-wide mail order service and we take pride in a prompt despatch of orders.

Jamieson & Smith Ltd., 90 North Road, Lerwick, Shetland Isles ZE1 0PQ.
Tel: 01595 693579.
Fax: 01595 695009.

KING COLE

King Cole have a superb range of machine knitting yarns in a huge range of shades to cater for all your requirements. Our yarns include Anti-tickle 4-ply 100% Wool, Carolina Cotton 4-ply, Lotus 4-ply, Guernsey 5-ply, Little Dorrit 3-ply and Moby Aran.

All are available from good machine knitting stockists, nationwide. Please contact the Consumer Services Department at our address below for details of your nearest stockist. For mail order requirements, please send £1.00 (refundable) for a full catalogue and mail order details to: St John's Wools, PO Box 66, Limefield Mills,



Wood Street, Bingley BD16 2BH.
Tel: 01274 510566.

King Cole Ltd., Merrie Mills, Old Souls Way, Bingley BD16 2AX.
Tel: 01274 561331.
Fax: 01274 551095.

MERRIHAY FIBRES

Merrihay Fibres have a new blend of Cashgora, Wool and Silk in their range of luxury natural fibres. It is available in both 4-ply and DK qualities. They also have DK Cashgora in addition to the 4-ply version, smooth-spun mohair, mohair and wool mixes and pure wool. All these yarns are suitable for machine or hand knitting or crochet. A selection of patterns is published for use with these yarns.

As a family business, Vera and Debbie give their personal attention to all enquiries and are pleased to



give talks to interested groups. For further information, write (sae appreciated) or telephone.

Merrihay Fibres, Poole Farm Grosmont, Abergavenny, Gwent NP7 8HU.
Tel: 01873 821328.

Paintbox Yarns® Ltd. Natural Fibres

PAINTBOX YARNS

Paintbox Yarns was established in February 1992 to serve the designer trade and discerning home knitters. We are proud of our fast and friendly service and we stock more than 50 qualities of yarn in huge colour ranges. For example, there are 93 shades in our 4-ply Pure New Wool range and 48 shades in 3-fold and DK mercerised cotton. Paintbox carries only natural fibres; wool,

alpaca, mohair, cotton, indigo denim, chenille, linen, silk and so on, from 1-ply to Aran weights. All our yarns are suitable for both machine and hand knitting. Mail order only - send £3.50 for shade cards.

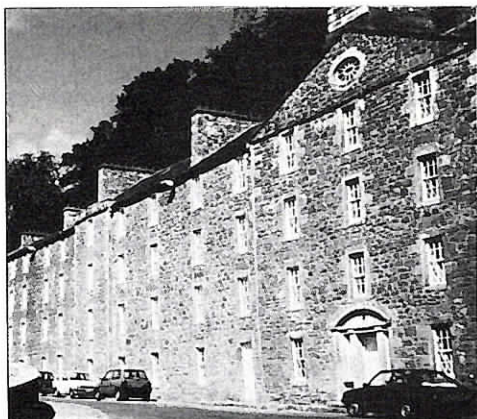
Paintbox Yarns Ltd., 15 Bramblewood Close, Carshalton Surrey SM5 1PQ.
Tel: 0181-669 2950.
Fax: 0181-773 8494.

NEW LANARK

New Lanark, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attractions.

New Lanark was the seed-bed of social and educational reforms in the early 19th century. Pure wool yarn is spun on a 19th century Platt Spinning Mule. The carding machine, twisting frame and reeler are also on view and working, primarily as a demonstration to visitors.

We can therefore offer this wool to you at very competitive prices. We produce a range of natural and dyed shades in 4-ply, DK and Aran weights. The yarn is available on the premises in



our Mill Shop, or by mail order. Our shade cards are also available on request.

New Lanark Trading Ltd., Mill Three, New Lanark, Lanark, Strathclyde ML11 9DB.
Tel: 01555 665876.
Fax: 01555 665738.

YEOMAN YARNS

Yeoman Yarns are renowned for their exclusive yarns, selected from spinners in France, Italy and Britain, for the discerning knitter who requires up-to-date colours and yarns that are "different". This autumn we have introduced a completely new Fifty/Fifty wool/acrylic colour range of 24 shades, plus a new Poodle colour range with the latest '96/'97 fashion colours. Our popular Sport (Pure Virgin Pre-shrunk 4-ply Wool) and Polo (11-ply Merino Wool) are included plus all our usual fancy yarns with the latest addition of Snarl, a long shaggy pile, 100% polyester effect yarn for those looking for something different in texture. Snarl is available in seven glorious shades. We have a completely new Elsa mohair range available from the beginning of October, plus some other new yarns which will be arriving during October, ready in time for all your Christmas knitting.

All are featured in our new Winter Mail Order Catalogue, price £4.50 direct from us and are also available from local stockists.

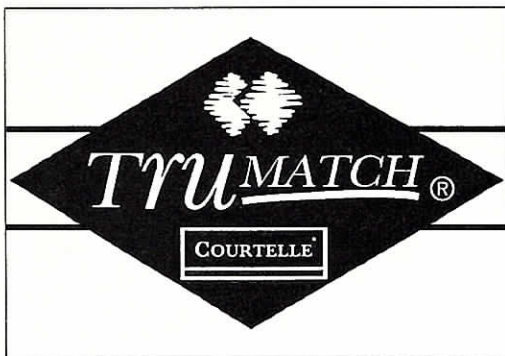
Yeoman Yarns Ltd., 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.
Tel: 0116-240 4464.
Fax: 0116-240 2522.



NEW TRUMATCH DK CONES

The popularity of Trumatch 4-ply cones has led to the launch of a completely new range of coned Trumatch double knitting yarn.

This 100% Courtele yarn, developed by Courtaulds, is the only yarn on the market that does not have dye lots. It does not matter if you buy it in Lands End or John O'Groats, Torquay or Timbuktu, the shade will always be the



same. That means no more wasted time ringing round, trying to match a dye lot to finish a garment. For the address of your local stockist you can telephone: **01234 217096**.

SPECTRUM YARNS

Spectrum Yarns offer one of the largest shade ranges in the best quality yarn available.

Linaria, a 100% Courtele 4-ply, has 60 shades including classics and fashion shades, within which there is a wide choice of toning colours. Tango, a 4-ply mix of 20% wool with 80% Courtele, gives a soft fabric which drapes well and the 30 shades have a more muted feel than those in Linaria.

Strata is an Aran weight mix of 20% wool and 80% Courtele, available in cream only on 800 g

cones and is ideal for more rugged, outdoor wear. Delta, in white only, is a 3-ply 100% Courtele yarn, available on 400 g cones.

All Spectrum coned yarn is double waxed to glide effortlessly through the machine. Send for a free shade card, price list and order form.

**Spectrum Yarns, Spa Mill
New Street, Slaithwaite,
Huddersfield HD7 5BB. Tel:
01484 843732.**



TAMM YARNS

The excellent quality yarns from the Tamm Company are again available in Britain. Tamm Yarns are hard wearing, resilient man-made fibres which are produced in Mexico for the knitting industry. They include the beautiful and very popular Estilo - a fine crêpe yarn suitable for single or double bed knitting. Then there are

Diamante, a lovely lustrous crêpe which knits as a 4-ply, Selina, which looks and feels like silk and Trenzi, a brushed crêpe twist suitable for family knitting.

For shade cards and prices of the yarns and the patterns designed for them, please send a large stamped addressed envelope with 50p postage to the address below.



TAMM
QUALITY MACHINE KNITTING YARNS

**Tamm Yarns, Elaine Cater &
Caroline Nelson, 31 Arundel
Gardens, London W11 2LW.**

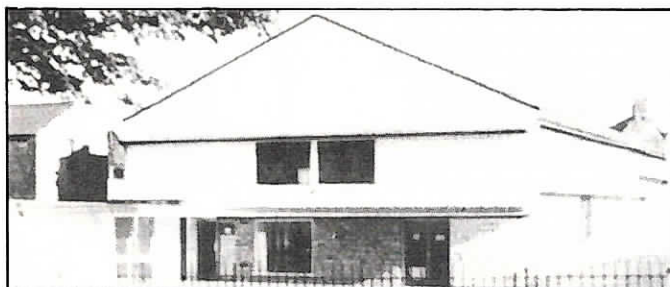
UPPINGHAM YARNS

Uppingham Yarns is known for its industrial yarns which are available at a fraction of the normal cost owing to Uppingham purchasing on contract, direct from spinners and from surplus industrial supplies.

Uppingham has its own processing factory and laboratory to ensure fibre quality. Yarns from silks to acrylics

are available in many counts and we are always pleased to try to match any samples of unusual yarns not easily obtained elsewhere. Please contact us for shade cards and further information.

**Uppingham Yarns Ltd., North
Street East, Uppingham,
Leicestershire LE15 9QL.
Tel: 01572 823747.**

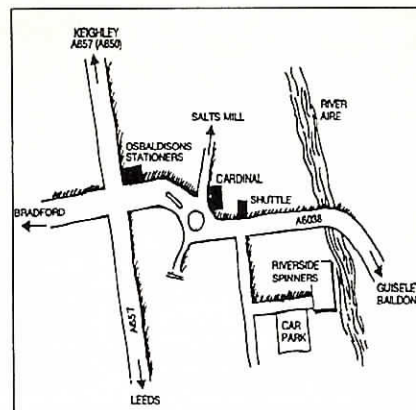


RIVERSIDE SPINNING

Established in the heart of Yorkshire in what is probably the smallest working spinning mill in the world, Riverside Spinning specialises in top quality machine knitting yarn. They bring you real value by only spinning for the home machine knitting enthusiast, using only the finest raw fibres and high value special effect filament yarns.

You may visit the mill to see it working and buy yarn at bargain prices in the Mill Shop, or the mail order service supplies top value items direct from the mill. Send a sae to receive mail order details and a free shade card.

Riverside Spinning also visits knitting clubs all over the country with an



informative talk on yarn production and supplies of their products - telephone for details.

**Riverside Spinning, Dockfield
Terrace, Shipley, West
Yorkshire BD17 7AW.
Tel: 01274 596875.**

THE YORKSHIRE MOHAIR MILL

Where else will you find such value, choice and quality in yarns, than at the Yorkshire Mohair Mill? With over 400 ranges of luxury yarns in over 1500 glorious colours, the Yorkshire Mohair Mill offers you the finest yarns at direct from the mill, rock bottom prices. You will find a treasure of mohair, wool, wool mixes, tweeds, Aran, cotton and chenille as well as the more luxurious ranges of cashmere, angora, alpaca and silk in this mill and, for the environmentally-friendly, there is a superb range of recycled-fibre yarns in

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**The Yorkshire Mohair Mill,
Gibson Street, Bradford BD3
9TS.
Tel: 01274 668686.**

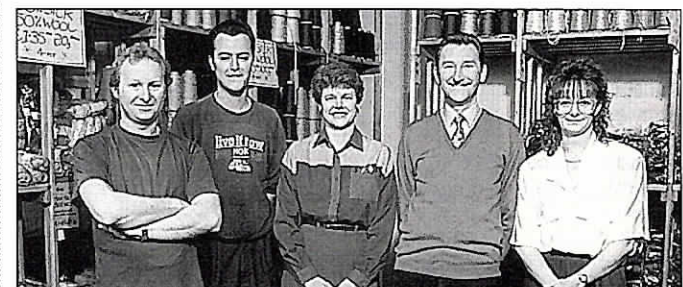


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You can make practically anything from Texere's fantastic range of yarns! We cater for hand and machine knitters and also weavers and embroiderers. The result is an unbeatable selection of natural and man-made yarns including the famous Texere 4-ply Glitter yarn and many other own-brand yarns. All are available by mail order - the catalogue is still only £2.90!

The mill is open to the public from 9.00 am to 5.00 pm on weekdays and at weekends by prior arrangement. Please advise us in advance if you are bringing a coach party.

**Texere Yarns, College Mill,
Barkerend Road
Bradford BD3 9AQ.
Tel: 01274 722191.
Fax: 01274 393500.**



NINA A. MIKLIN YARN FAIR

AT THE VICTORY SERVICES CLUB

63-79 SEYMOUR STREET, MARBLE ARCH, LONDON

18TH & 19TH SEPTEMBER 1996

FREE ADMISSION

The brother[®] Clinic

Brother will be attending Nina Miklin's Yarn Fair this year, providing a clinic. During these clinic sessions, the emphasis will be on problem solving so, if you are having difficulty with your machine or accessory, or a particular technique, this will be the ideal opportunity for you to obtain answers and information.

It will also provide you with a chance to see the new Brother KH-970 or to see a technique you may not have tried before

and possibly encourage you to retrieve that attachment you may never have used, from under the bed!

"Look forward to seeing you in September!"

Brother UK Ltd.
Shepley Street
Audenshaw
Manchester M34 5JD
Tel: 0161-330 6531
Fax: 0161-308 3281

DESIGNAKNIT

DesignaKnit 6 for Windows was finally released at the end of July. It was a long wait but now the product is complete, DesignaKnit users are enjoying the ease of use and convenience of designing their garments with the Windows program. There are many advantages over DesignaKnit 5 and lots of new features and enhancements like being able to work with all the garment shape pieces at once in the Original Pattern Drafting section and extensive support for colour changers and intarsia knit-

ting, including the Silver Reed AG50.

Come and view this wonderful new program and also hear about Soft Byte's as yet unannounced new software which will open up a whole new area of garment design!

Soft Byte Ltd.
Quarry Lane
Nantmawr, Oswestry
Shropshire SY10 9HH
Tel: 01691 828556
Fax: 01691 828195

WOOLLEY SOFT WARE

We will be at the Yarn Fair, to support Singer knitters. Sue Woolley will be demonstrating the System 9000 and the Singer 624 and you will be able to ask about our back-up program (it can't be beaten!).

Sue will also be demonstrating the new Magic Fair Isle - no floats - no intarsia - just magic. Watch the demonstration of the internationally renowned Woolley

Weights by the man who invented them.

Don't miss Terry Cotton's talk on "Getting to Know Your Computer". Even if you don't have one of your own, you will be amazed to see how they work.

Woolley Soft Ware
179-183 Lawn Lane
Hemel Hempstead
Hertfordshire HP3 9J
Tel: 01442 219298

Dear Reader,

I would like to take this opportunity to invite you to this year's autumn Yarn Fair and Machine Knitting Event on the 18th and 19th September in central London. Joining me this year is an excellent cross section of specialist suppliers including representatives of Machine Knitting Monthly and Brother UK.

This event will also be the launch of my "Designer Label Collection" - a new range of garments supplied as a complete kit, including the yarn, the pattern and a woven label stating that it is "A Nina A. Miklin Original".

Quality and colour, together with exclusive designs, have always been top priority for me. At this exhibition I will be introducing the latest fashion colours in the most exquisite qualities of cashmere and silk blends as well as in 100% Merino.

Admission to the Event is free and, as it has expanded, this year it will be held in the spacious Exhibition Area on the ground floor of the Victory Services Club.

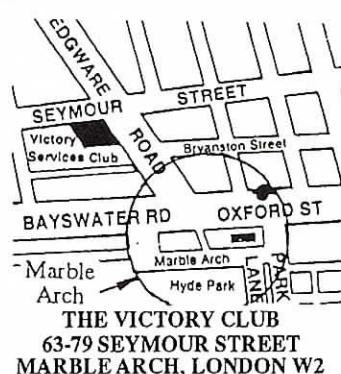
On 17th September, the day before the Exhibition, I will be holding a one day "BIG SCREEN Finishing of Knitwear Course". For further details of this course and the subjects covered, please telephone me on 0171-286 1532, or write to me at the address below.

I do hope you will be able to take advantage of this unique opportunity to select your requirements for the forthcoming knitting season from the wide variety of specialist suppliers, in a relaxed and friendly atmosphere. I look forward to meeting you there.

Nina A. Miklin

PO Box 1720, London W9 1TT
Tel: 0171-286 1532

Nina A. Miklin
ORIGINAL



Opening times:

Wednesday 18th

- 10am to 6pm

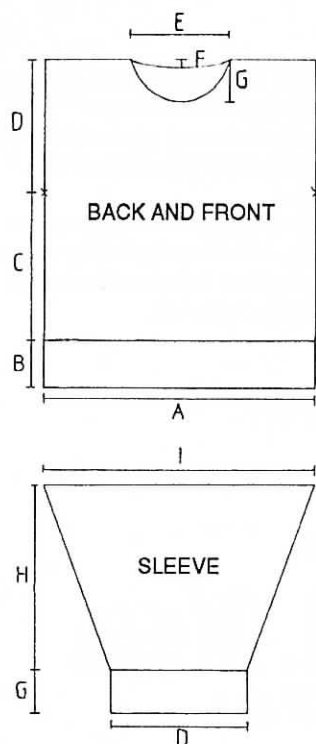
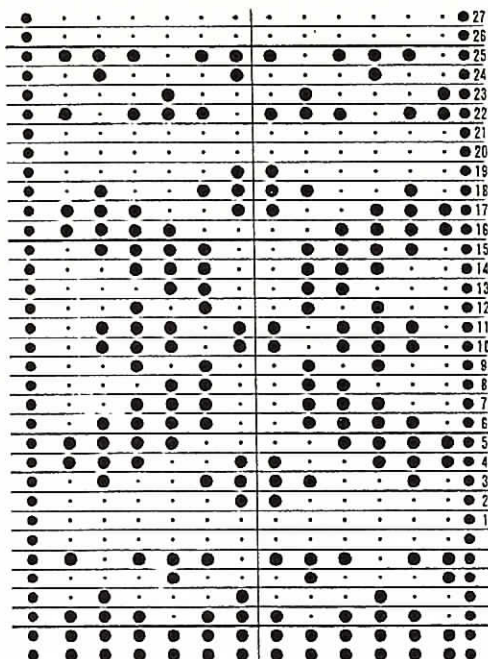
Thursday 19th

- 10am to 5pm

Look inside the front cover of this magazine for further details of this event

Nearest Underground & Bus Station: Marble Arch
Reasonably priced refreshments and lunch available in a choice of restaurants on the premises

PUNCHCARD CHART



A = 55 [60.5, 66, 70] cm
B = 10 cm
C = 30.5 cm
D = 27.5 cm
E = 20.5 cm
F = 2 cm
G = 9 cm
H = 38 cm
I = 55 cm

BLACKBERRY MIST

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIAL

Yorkshire Mohair Mills Kaleidoscope Mohair. (Yarn Guide No. 17.)

1 x 400 g cone in Raspberry (MC).

1 x 400 g cone in White (C).

GARMENT WEIGHT

Finished garment in second size weighs 435 g.

The fibre content of this yarn is 78% Mohair, 13% Wool, 9% Nylon. For further information about this yarn, please write to the following address:- Yorkshire Mohair Mill, Millshop/Mail Order Dept., Unit 1, Gibson Street, Bradford, West Yorkshire BD3 9TS. Tel: 01274 668686.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Actual size 107 [118, 129, 138] cm, 42½ [46½, 51, 54½] in.

Length to shoulder 68 cm, 27 in.

Sleeve seam 47 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

14½ stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 6 and 7 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on).

FAIR ISLE PATTERN

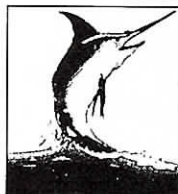
BACK AND FRONT

K 4 rows MC/C, 2 rows MC, 18 rows MC/C, 2 rows MC and 4 rows MC/C. These 30 rows form pattern.

SLEEVES

K 4 rows MC/C. Lock card on row 27. K 2 rows MC. Release card. K 4 rows MC/C. These 10 rows form pattern.

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Designed by Fran Francis

BACK

With carriage at right and using MC, cast on 80 [88, 96, 102] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4,

K 24 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. Using MT+1, K 30 rows. Remove card. Cont in st and MC. Using MT, K 35 rows.

RC shows 67. Place marker at each end *. K 57 rows. RC shows 124.

SHAPE NECK

Using a length of MC, cast off centre 22 sts. Using nylon cord, K 29 [33, 37, 40] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row. Cast off rem 25 [29, 33, 36] sts. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to *. K 41 rows. RC shows 108. 20 rows less have been worked to shoulder than on Back.

SHAPE NECK

Using a length of MC, cast off centre 14 sts. Using nylon cord, K 33 [37, 41, 44] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 25 [29, 33, 36] sts rem. K 11 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 40 sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. Using MT+1, shape sides by inc 1 st at each end on every 4th row until there are 44 sts. K 2 rows. Remove card. Cont in st st and MC. Using MT, cont to inc on every 4th row from previous inc until there are 80 sts. K 2 rows. RC shows 84. Using MT+5, K 1 row. Cast off with a latch tool.

NECKBAND

With carriage at right and using MC, cast on 80 sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Sew neckband into position, fold in half to inside and catch down.



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For electronic & punchcard machines

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| 4&5. PROG. SILVER & K/MASTER ELECTS. | |
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The 13th National Knitting & Needlecraft Exhibition

26th - 29th September 1996

The largest exhibition of the knitting year will be at the National Exhibition Centre for the tenth time this September. Over 200 exhibitors, ranging from individual designers and specialists to spinners and manufacturers, will be there enabling visitors to see, try, compare and buy the very latest knitting and needlework products under one roof.

Inspiration and advice is on offer throughout the exhibition as well as through specific talks, workshops and demonstrations. There will be visiting celebrities, book signings, free draws, competitions and children's events and, of course, the greatest inspiration of them all - the free Fashion Show. Shows and other events take place throughout the four days of the Exhibition so all visitors will have the opportunity of seeing the best of the new colours, new yarns and new designs, "live" on the catwalk.

The exhibition is open from 10.00 am to 6.00 pm each day from Thursday, 26th September to Sunday, 29th September. The NEC is easily reached from the M42 motorway and provides a free courtesy bus from the car park. Alternatively, there is a railway station on site - Birmingham International.

Admission prices include all attractions and are £6.00 for adults, £4.50 for senior citizens and there's free entry for accompanied children under 16. However, if you book your tickets in advance, you can save £1.00 on each and organised parties receive one free ticket for every 10 paid for. Numerous coach companies are organising trips to the exhibition and the organisers, **Nationwide Exhibitions**, can give details of these.

To order your tickets by any major credit or debit card, telephone 0117-970 1370 or send cheque/postal order payable to Nationwide Exhibitions (UK) Ltd to PO Box 20, Fishponds, Bristol BS16 5QU stating the number of tickets required and for which day. For further details of the exhibition, including information on organised coach trips, ring 0117-970 1370.

Free Ticket Offer

Make 13 your lucky number!

We have 20 pairs of FREE tickets for the 13th National Knitting and Needlecraft Exhibition generously provided for our readers by the organisers, Nationwide Exhibitions (UK) Ltd. The winners receive two tickets each, so they will be treating a friend to a super day out at a great exhibition. Number 13 could certainly be lucky for you! To find out, send your name and address on the back of a postcard or sealed envelope and post it to:

NEC Tickets
MKM
PO Box 1479
Maidenhead
Berkshire SL6 8YX.

It will be "the luck of the draw" so keep your fingers crossed and look out for the postman!

BUSY BEE BASICS B1

Busy Bee Basics have responded to requests from customers and produced new books for summer.

Book 51 - The Tops for Summer, has a variety of short sleeved tops in stocking stitch and tuck stitch and is priced at £2.75.

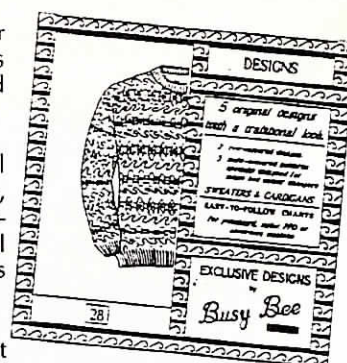
Book 52 - The Tops for Summer - Extra Special, has patterns for larger sizes and costs £2.50.

Other new pattern books will be launched at the exhibition, including another garter carriage book, something special for men and more waistcoats for ladies.

To choose the patterns to suit

you, visit Barbara and Hilary on stand B1 where you'll find the complete range of pattern books, charts, cut-and-sew neckline templates and Your Knitleader Explained in Plain English.

Busy Bee Basics, Brooklyn
Ruthin Road, Bwlchgwyn
Wrexham LL11 5UT
Tel: 01978-757461.



You can see the full range of Forsell knitting yarns on Stand C17 (RKM Wools)

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Orders are usually despatched by return of post. Send a large SAE if you would like more details of books, disks, pattern sheets and so on.

Diana looks forward to meeting you at the NEC.



DESIGNAKNIT

D27

Since its release at the end of July, DesignaKnit 6 for Windows has proved to be very popular. DesignaKnit users are enjoying the ease of use and convenience of designing their garments on a computer with the Windows program.

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Come and view this wonderful new program and also hear about Soft Byte's, as yet unannounced, new software which will open up a whole new area of garment design!

Soft Byte Ltd., Quarry Lane
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Tel: 01691-828556.
Fax: 01691-828195.

FORSELL

C17

Visit the Forsell stand to see and buy the yarns you love to knit - those used by so many of the outstanding designers exhibiting here.

- Suva, Suva Nights and Rutland Tweed provide a large range of slubby tweeds.
- The Forsell 4-ply, DK and Slalom Aran are used for the innovative felting technique.
- Shamal, DK and many of the yarns are used to produce wonderful garments on the garter carriage.
- Forsell's finer yarns are used for double bed machines, Fair Isle and Jacquard.

A visit to the RKM WOOLS stand (C17) to see Forsell is a must. You can see the full range of Forsell knitting yarns including - Superwash 1, 2, 3 and 4-ply, Suva, Suva Nights, Rutland Tweed, Naturell, Touch of Silk, Slalom Aran - all the top designers use Forsell!

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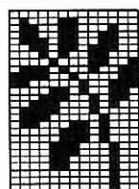
WOOLLEY SOFT WARE

B16

Please come and see us at the NEC. Sue Woolley will be demonstrating the System 9000 - the machine with over 800 built-in patterns, 4,500 shapes and the design facilities to draw your own pictures with the mouse. Come and try it for yourself. Also on show, the Singer 624 machine with over 100 built-in patterns; both are double bed machines. Sue will also show you Magic Fair Isle - Fair Isle with no floats.

Terry Cotton will be there with the Woolley Weights and the Eddies. You will know the Woolley Weights, now see the wonderful new Eddies demonstrated by the man who invented them.

Woolley Soft Ware
179-183 Lawn Lane
Hemel Hempstead
Hertfordshire HP3 9JF
Tel: 01442 219298.
Fax: 01442 252113.



DesignaKnit 6 for Windows

The Ultimate Knitwear Design Tool

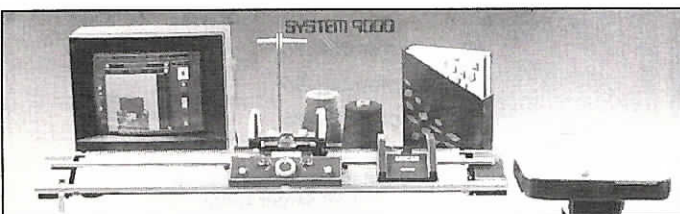
The full program will be demonstrated and on sale at the NEC



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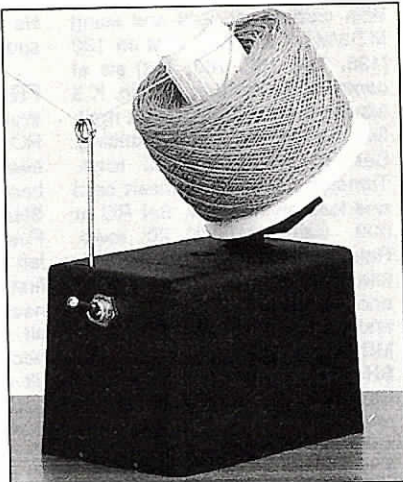
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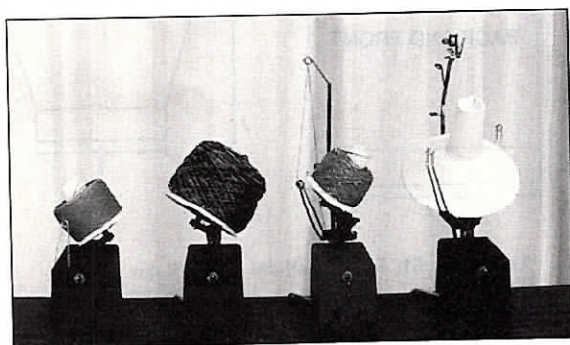
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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Hush Knit 4 ply Acrylic/Wool. (Yarn Guide No.11.)
1 [1, 2, 2, 2, 2] x 400 g cones in Heather Rose (MC).
Celandine Spangles (Yarn Guide No.8.)
1 x 50 g ball in Shade 15 (A).
1 x 50 g ball in Shade 14 (B).

GARMENT WEIGHT

Finished garment in first size weighs 315 g.

The fibre content of Hush Knit Acrylic/Wool is 75% Acrylic, 25% Wool and Spangles is 80% Acrylic, 20% Glitter Nylon. For further information about Hush Knit yarns, please write to: J K Wools, 63-67 Sitwell Street, Spondon, Derbyshire DE21 7FH. Tel: 0115-922 3654. For Celandine yarns please write to: Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 91 [97, 101, 107, 113, 118] cm, 36 [38½, 40, 42½, 44½, 46½] in.
Length to shoulder 66 cm, 26 in.
Sleeve seam 49.5 cm, 19½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

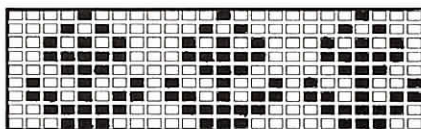
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided.
- Knit two colour Fair rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.
- The designer recommends that two large weights should be used for the Back, Front and Sleeves and that the ribber comb and weights should be left on the work throughout.

ELECTRONIC CHART



Designed by Willow Tree Knitwear

BACK

With carriage at right and using MT-3/MT-3 and MC, cast on 130 [138, 144, 152, 160, 168] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 20 rows. Release card and cont in Fair Isle. Using MT+1, K 4 rows MC/A and 5 rows MC/B. Remove card and cont in st st. Using MT and MC, K 113 rows. RC shows 142.

SHAPE ARMHOLES

Cast off 7 sts at beg of next 2 rows. 116 [124, 130, 138, 146, 154] sts *. K 84 rows. RC shows 228.

SHAPE NECK

Using nylon cord, K 86 [90, 93, 97, 101, 105] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 6 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 56 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel

nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side.

FRONT

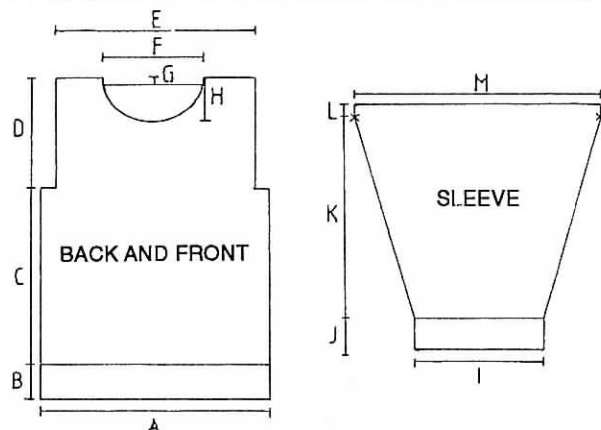
Work as for back to *. K 54 rows. RC shows 198. 36 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 63 [67, 70, 74, 78, 82] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 4 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP, K 2 rows. 30 [34, 37, 41, 45, 49] sts. K 22 rows. Using WY, K a few rows and release from machine. With carriage at left, push 53 [57, 60, 64, 68, 72] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 56 Ns from HP to UWP. Using WY, K a few rows and release from machine.

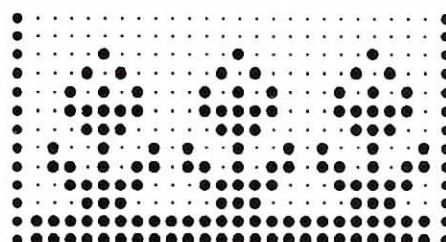
SLEEVES

With carriage at right and using MT-3/MT-3 and MC, cast on 74



A = 46 [49, 51, 54, 57, 60] cm	H = 9 cm
B = 7.5 cm	I = 26 cm
C = 35.5 cm	J = 6.5 cm
D = 23 cm	K = 40.5 cm
E = 41 [44, 46, 49, 52, 55] cm	L = 2.5 cm
F = 20 cm	M = 50 cm (eased in)
G = 1.5 cm	

PUNCHCARD CHART



sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 24 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 3 rows. Shape sides by inc 1 st (2 sts in) at each end on next and foll 4th row, K 2 rows: Release card and cont in Fair Isle. Using MT+1, cont to inc on every 4th row from previous inc and **at the same time**, K 4 rows MC/A and 5 rows MC/B. Remove card and cont in st st. Using MT and MC, cont to inc on every 4th row from previous inc until there are 126 sts, then on every foll 5th row until there are 140 sts. K 23 rows. RC shows 162. Adjust length at this stage, if required. Place marker at each end. K 10 rows. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 30 [34, 37, 41, 45, 49] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

Push 149 Ns to WP. With P side facing, pick up 4 sts down left side of back neck, 56 sts across back neck, 4 sts up right side of back neck, 14 sts down right side of front neck, 56 sts across front neck and 15 sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from the machine.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

JOIN SLEEVES TO BODY

Push 140 Ns to WP. With P side facing, pick up 140 sts along side of armhole and place on to Ns (do not pick up the cast-off sts). With K side of sleeve facing, replace sts from last row on to same Ns. Unravel WY. Using MT and B, K 8 rows. Using MT+3, K 1 row. Cast off with a latch tool, leaving empty Ns in WP. With K side of sleeve facing, replace sts from last row on to Ns. Using MT and A, K 8 rows. Using MT+3, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side, sleeve and neckband seams. Fold neckband in half and catch down loops on the inside.



QUESTION TIME

HINTS AND TIPS

Some interesting tips came from our Knitting Club recently – some of which I would like to share with you.

Pat Coulston

Sue had purchased some good quality fine random yarn but, when knitted up, it looked horrid. The colour was blotchy and did not look at all attractive. However, after a couple of changes – it looked like a different yarn.

Firstly it was knitted double (remember, it was a fine yarn), using the famous Silver (or Knitmaster) Card 3 and with the carriage set for single bed tuck stitch.

Secondly, Sue put one strand in the main feeder, another strand in the second feeder, used card 1 and set the machine to Fair Isle. This was still a very fine fabric, but, because of the Fair Isle setting, the fabric was a little thicker and the colours were mixed. A third option that could have been tried, of course, was single bed plating.

Rosemary gave us an excellent tip. When you want to have a single bed closed edge and weighting as well, start off as usual with an every needle rib cast-on (using the ribber).

- Knit the zig zag row.
- At T1/1 knit two circular rows. Weights on.
- At T3/3 knit two circular rows
- At T4/4 knit two circular rows.
- Transfer all ribber bed stitches to the main bed.

Now continue the single bed knitting removing the two large weights since the cast-on comb will give good even weighting. This produces a very neat and attractive edge to single bed work.

Doris A made us laugh. She had just completed the Colour Changer Course and had made a double jacquard jacket. "Never again" she declared. "Why not?" we asked. "Well, before I got it right, I made eight backs and four sleeves!" That is determination for

you. I do have to add that, in spite of it all, the jacket looked exceedingly good. After all – who would suspect the eight backs and four sleeves when they see Doris walking down the road?

One garment which caught our imagination (forgive me, I cannot remember whose it was) was a pattern worked in many colours, using "hand selection" (more of this later in this article).

Finally, Doris (one of our Tutors) was wearing a really attractive machine knitted (of course) suit and as always, it looked immaculate. **Nothing** Doris ever makes looks other than perfect. Her garments always fit properly, always look gorgeous and her skirts are **always** level – "never a stitch or hair out of place" is the comment we make about Doris. Imagine then, the shock horror, incredulity that turned to hilarity when, asked about her skirt, she blushed then lifted her sweater to reveal a secret. We could not believe our eyes. There stood our immaculate Doris, with a skirt, attached to her petticoat at waist level with safety pins! Members in the middle and back rows were up on their feet to see better. Debbie and I standing next to Doris at the front were stunned but Doris just sweetly smiled! It was a moment to savour! Apparently, Doris had planned to wear the suit to Club but found that the elastic had perished! So, she decided the only thing to do, in the emergency, was to come up with an ingenious piece of first aid! Brilliant! Of course, the pinning was so neatly done, that the skirt was **completely** level and not a single person had caught her out! I loved it – so did everyone else. Mind you – if I had done that, the hem of the skirt would have looked like the waves coming up on the beach!

Actually that story puts me in

mind of an incident I once had with Jane Antony. I know many readers will remember Jane who died about five years ago. She was Penny of "Woolgathering" in a well known magazine, (I think it was "Woman's Own") and in 1978, she became the Editor of our own "To & Fro" Magazine. Jane (Penny to her friends) was a machine knitter down to her finger tips. She loved the craft and did so much for it. She wrote prolifically, befriended machine knitters all over the country and was loved by all. However, Jane was a **perfectionist**. I had the honour of assisting her when she used to judge the hundreds of garments, sent in by post, for the Metropolitan "Cups and Shield". She would examine each one in minute detail and woe betide the person who had a bad seam, dropped stitch or careless mistake. Well (and this is the point of my story!), one day we were at a "To & Fro At Home" (in Parkstone – remember those days?) and I was wearing what I thought was a nice lace sweater, in that lovely multi-colour yarn that Denys Brunton produced at that time. Penny was talking about "sewing up" and saying how seams must look good but that, even more important, were the ribs which should match neatly and be sewn with mattress stitch. She looked round for an example and I happened to be standing nearby. To my absolute horror, she picked on me, saying how Pat would always do a perfect seam and "just look at her lovely rib seam". Well, that was OK – the rib seam was good – but, what Jane did not know and, what I was NOT about to share, was that the garment had come out much too wide (we wore them tighter in those days) and, because I wanted to wear it that day, I had gone to the sewing machine, taken in the sides (leaving the rib untouched) and whipped off the excess of material. I therefore had frayed seams going all the way up. I was not, unfortunately, such a good sport

as Doris was and hastily put my hands on the garment to prevent her lifting it right up! That was a very nasty moment!

I mentioned using many colours in a row by "hand selection" so I thought we would have a look at this now.

This is useful when:-

- You do not want to punch out (or draw) a card.
- When you have a pattern wider than 24 stitches (punchcard machines).
- When you want three or more colours in a row.
- It is very useful for motif knitting, especially for small areas such as collars for animals, eyes and so on.

METHOD ONE

Two colour pattern without a punchcard

- Feeder 1 = col 1. Feeder 2 = col 2.

Set carriage to Fair Isle.

- Draw chart for your pattern.
- Bring the selected needles for that first row from the chart to HP.
- Knit that row. Note those selected needles, knitted in col 2.
- Repeat c) and d) for the second row and so on.

This method is useful if you just have a little pattern and do not wish to punch it or draw it out.

METHOD TWO

Knitting several colours in one row (by hand)

- Feeder 1 = col 1
- Draw the pattern required on a chart.
- Following the chart:- Knit the selected stitches for row 1 in colour required and put them into HP.
- Set the carriage for hold.
- Knit the row.
- Return those needles, still in HP, to UWP.
- Looking at row 2 of your chart, knit the selected stitches by hand, in the colours required. Put those needles to HP. You now have the "newly selected" needles in hold and the "last row" needles in

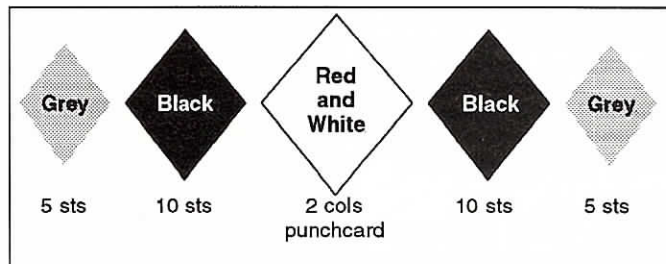


DIAGRAM 1

UWP, all in one row.

h) Knit the row.

Continue like this, taking needles back to UWP and knitting the new ones in the colours required.

METHOD THREE

Making a pattern (single motif) wider than 24 stitches

a) Set for single motif.

b) Draw your pattern chart for the area outside the centre 24 stitches. For example, you may have something like the design in Diagram 1.

c) Feeder 1 = col 1. Feeder 2 = col 2.

Set to Fair Isle.

d) Following the technique of Method Two, knit in Fair Isle as usual for the single motif, but on both sides of this single motif, knit the selected needles in the colours required.

Using this technique, you could also knit a motif such as Diagram 2 with the tail continuing across the knitting. OK – I can hear you say, "I would embroider the tail, much easier" – but I am only using this as an example!

Duomatic 80

Set up for double bed Fair Isle as usual.

N/BX← as usual (no punchcard). All pushers in NWP.

Look at your chart (described above). Put to WP the pushers that match the first row of the chart.

Col 1. Knit two rows.

Col 2. Knit two rows.

Change the pushers to match the second row of your chart. Knit the four rows as before.

Continue like this, changing the pattern the pushers are making, every four rows.

E6000

You can do the same hand selection on this machine, but do it on the back bed. However, I don't bother, because it is easier to do it via the Card Reader.

Whilst on the subject of the E6000, I wonder if anyone who uses their Form Computer (or the Forma for the Duo 80) has come up with this problem? It occurs at the DIVIDE for the neck. The Console changes the number of needles that are used for the knitting, to the number it requires for knitting the right hand side only.

This means (in theory) it will not knit any of the needles to the left of the needle it has selected at the left, so you have to do something with the needles at the left hand side.

For the back bed, it is best to "knit these stitches down to NWP" with a nylon cord (or similar) as usual. For the front bed, because the Console has not selected them, in LX (BX Duo 80, pushers in NWP) all the pushers will be put in NWP and therefore will not knit them. The locks will just bypass them, ignoring them completely.

However, this is NOT so, when you are doing a KX (AX Duo 80) pattern. This time, even though you have all the pushers on the left side in NWP, the needles will knit these stitches. You can put all the pushers in the blocking rail, but the needles will still knit a stitch.

When in the KX (or AX for Duo 80) setting, you HAVE to knit those needles, left of centre, down to NWP with a nylon cord – just as you do for the back bed. I expect I have missed it, but I have never seen this written down anywhere yet I know it has caused difficulties for many knitters. It did for me! Also, on the back bed of both the E6000 and Duo, the same thing applies if working in AX.

So remember, in this KX setting, put stitches to NWP on nylon cord and matching pushers into the blocking rail.

I am writing this article in May and you will be reading it in late August, so I am sure most of you know by now of the sad death of Peggy La Riviere. Although this is a little late, I really do wish to add my sympathies to her family and to say how very much we, in the machine knitting world are going to miss her. I think for many years now, Peggy attended nearly every show with her excellent range of machine knitting accessories and it was always such a pleasure to go and talk to her. I use her binding wires regularly, her blocking cloths continually, the knitting machine covers always and the ribber carrying cases often. Her "polythene bag holders" I have in my work room and use many times a day. Peggy, we shall really miss you – thank you for all you have done for machine knitting and we shall always remember you.

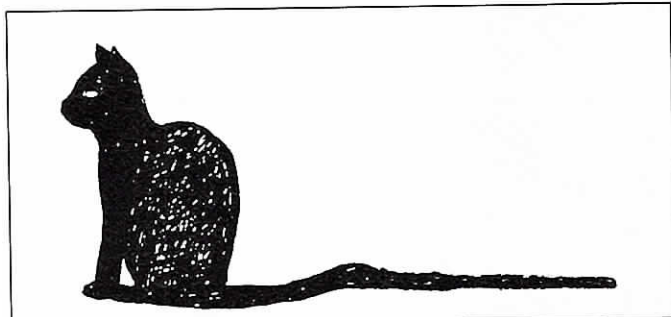


DIAGRAM 2

Classes for Machine Knitters

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PICTURE KNITTING

PICTURE IT SIDEWAYS

Knitting garments from side to side instead of welt to neck gives picture knitting a whole new slant – so make sure that your pattern cards, like these, have been designed for it.

Wendy Phillips

Knitting an item sideways is just as easy as knitting it in the traditional way. As you can see from the sweater illustrated, with sideways knitting, your rows of pictures will appear vertically, as opposed to horizontally. It is great fun to do and as long as you follow the garment instructions (see this month's book offer) you will be able to create really interesting and colourful garments.

WENDY'S MONEY MAKING IDEA

This child's sweater knitted in primary colours would be ideal for a little girl starting school this autumn. If, however, you want to experiment with something a little

easier to begin with, why not use the patterns shown here to make a colourful school shoe bag. Few things are more worrying to a young child than to lose his or her bag amongst rows of similar ones in the school cloakroom. A brightly coloured sideways knitted shoe bag would, I am sure you will agree, be very easy to find.

Unfortunately there is no easy way to eliminate the floats on the back of the knitting and so you would be advised to line the bag with a piece of fabric (an old pillow case would do the job well). Your colourful shoe bag could well become a talking point so be prepared with other designs and

THIS MONTH'S WENDY PHILLIPS BOOK OFFER SAVE £5.00

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ALPHABETS AND NUMBERS

– This book, with its 18 different alphabets and numbers contains an alphabet knitted sideways; ideal for adding initials to shoe bags. All 24 stitch designs (electronic charts included). Retail price £3.99. Offered to readers for **£1.99 UNTIL 31st OCTOBER 1996.**

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NB: Stocks of this book are very low so please order promptly.

PLEASE ADD 50p to your order for post and packing (offer for UK only)

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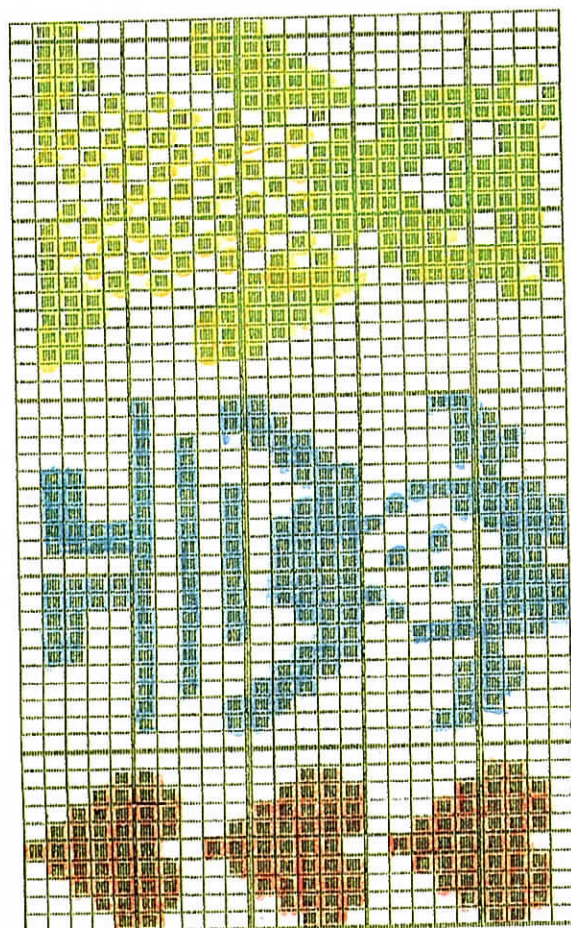
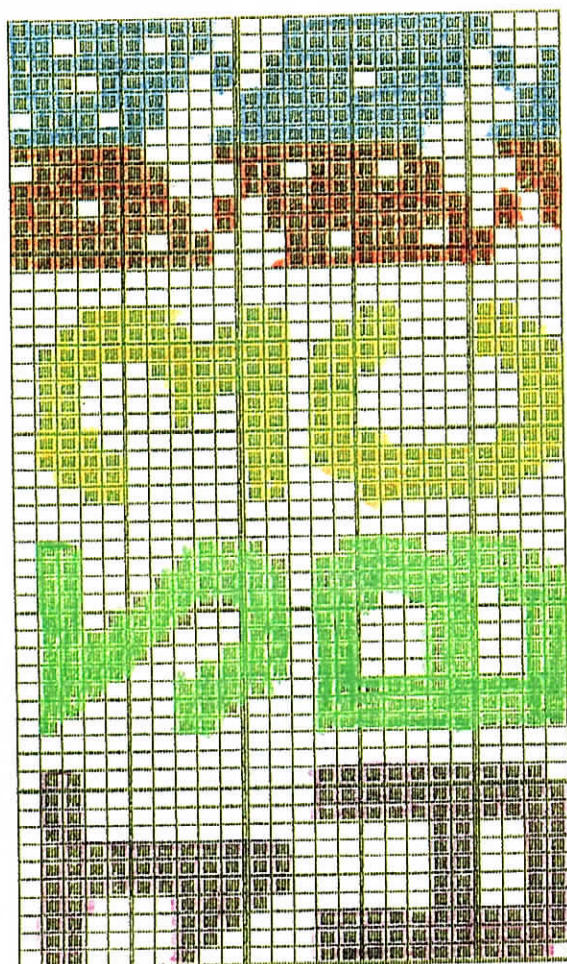
Wendy Phillips (Designs)
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DON'T FORGET
THIS OFFER CLOSING ON
31st OCTOBER 1996.

maybe offer to knit initials (not names for reasons of safety) on the bags as well. This month's book offer includes a sideways alphabet and more pictures to knit.

For maximum effect give each picture a different background colour. Note how the rows of hearts disguise the lines where the background colours change.





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CLUB SPEAKERS

MAGGIE ANDREWS
79 Hookfield, Harlow,
Essex CM18 6QQ.
Tel: 01279-422994.

Maggie offers lively, interesting and informative talks on a dozen subjects. All illustrated with plenty of samples. Subjects include: knitted applique flowers, hems, bands and edgings. Easy intarsia without an intarsia carriage and the very popular "Teach-In" where everyone learns easy embroidery on knitwear. 40 miles radius. More for workshops. SAE for details.

JOHN BLAKEMAN
51 Clevedon Mansions, Lissenden
Gardens, Parliament Hill Fields,
London NW5 1QN.
Tel: 0171-485 8124.

Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Program-ming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops. No restriction on distance.

ANN DISHMAN
Briarbank, Highview Lane,
Ridgewood, Uckfield,
East Sussex TN22 5SY.
Tel: 01825-767757.

Life with Angoras. Angora yarn: its uses, handspinning for the knitting machine, spinning wheel and drop spindle. Rainbow dyeing of commercial and handspun yarns with demonstrations. Any reasonable distance.

ANN DURKAN
Michaelmas Cottage,
Twineham, West Sussex RH17 5NN.
Tel: 01444-881556.

Lively lectures by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on Elegance made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged. No restriction on distance.

FORGE CRAFT CREATIONS
Sylvia Wynn,
The Old Smithy, Pirton,
Worcester WR8 9EJ.
Tel: 01905-820482.

Swiss darning. Talk, demonstration and hands-on workshops. Sylvia demonstrates her technique on Swiss darning and how to achieve the professional finish. Sample garments of her knitwear designs on which to create Swiss darning embroidery are also displayed. Any reasonable distance.

JACPACS
Yvonne Knapman,
19 South Road, Portishead,
Bristol BS20 9DU.
Tel: 01275-842677.

Double jacquard knitting, an informative talk and demonstration on all aspects of double jacquard knitting, using the double bed colour changer or the Jac-Card; covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement.

BERYL JARVIS
90 Asfordby Road,
Melton Mowbray,
Leicestershire LE13 0HR.
Tel: 01664-68449.

As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic I always knit. Info Sheets available - send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered.

KADANSE
Kathryn Smeaton,
55 Woodlands Road,
Charfield,
Wotton-under-Edge,
Gloucestershire GL12 8LT.
Tel: 01454-261361.

Kathryn will be pleased to visit your club and give an informal talk on how she designs her patterns and also to show how to use some of her knitting techniques. She will bring along her sample garments for you to see and her patterns for you to purchase. Within 100 miles of Bristol area, but any distance considered at certain times of the year. (Charfield is 5 mins off Junction 14 of M5, just North of Bristol.)

ANNE KENT
23 Springfield,
East Grinstead,
West Sussex RH19 2RT.
Tel: 01342-313562.

Talks on: Size Right - How to knit a simple sweater to any size using an easy method to calculate sts and rows. Sideways Sweater - As above but for sideways work. Both talks include the 'Magic Formula'. Pocket Galore and Designing - An interesting combination talk. Plenty of samples to show! Waistcoats - A small amount of history followed by designs, shaping, cut and sew and so on. New talk for 1997 - Exploring Weaving. Reasonable distance from East Grinstead.

THE KNITTING STUDIO
Anne Warwick,
3 Sandy Crescent,
Hinckley,
Leicestershire LE10 0TG.
Tel: 01455-634224.
Fax: 01455 611569.

"Knitting with Oiled Yarns", all you need to know to make the perfect garment in oiled Cashmere, Lambswool and so on. Talk/demonstration, sample garments from our patterns, information sheets and our new drying hanger for sale. Any distance considered.

MARILYN LOTT
7 Hilton Drive,
Paignton, Devon TQ3 1JW.
Tel: 01803-522673.

Talks and demonstrations accompanied by garments and swatches. How to create an original garment; Inspiration for machine knitters; Cut and sew a neckline and applying a tubular neckband; How to design your own punchcard, plus many more. Workshops also available. Kits and patterns for sale. Will travel approximately 100 miles for evening clubs. Please telephone for further details.

THE MOHAIR CENTRE
Jacky Webb,
Brickfield Farm,
Laughton Road,
Chiddingfold, Lewes,
East Sussex BN8 6JG.
Tel: 01825-872457.

Mohair from GOAT to GARMENT. Find out there is far more to your mohair yarns than you previously thought. How they are spun, dyed and much more. "Hands on Mohair" - have a go at spinning yourself. Lots of samples and sometimes even an Angora Goat!

PIPPIN DESIGNS
Ruth Cox,
22 Clifton Road,
Dunstable,
Bedfordshire LU6 1LU.
Tel: 01582-605808.

Toy making made easy. Hints and tips on how to make machine knitted toys successfully, plus something useful, something decorative and something for fun. Creative and profitable ways of using small amounts of yarn. 50 mile radius, further by arrangement.

RIVERSIDE
Riverside Spinning Co Ltd,
Dockfield Terrace,
Shipley,
West Yorkshire BD17 7AW.
Tel: 01274-596875.

We give an interesting and informative talk on spinning. We also bring some of our yarns and garments and together have a mini fashion show. Fun for all members. All areas considered.

JENNY ROSE
12 Bereta Road,
London SE9 3TZ.
Tel: 0181-859 2745.

Jenny will give talks and workshops on many topics, including punchcard designs, surface decoration, yoked sweaters, ribber techniques, knitting with mohair and lace variations. Any distance considered.

JANET SPINK
Springfield Cottage,
Alderton Road,
Hollisley,
Suffolk IP12 3RH.
Tel: 01394-411873.

Nationally known author, tutor and demonstrator of machine knitting and Hague linking. Specialising in "Nice and Easy Neckbands". Any distance considered.

WOOLLEY SOFTWARE
179-183 Lawn Lane,
Hemel Hempstead,
Hertfordshire HP3 9JF.
Tel: 01422-219298.

Please ask us to your club - we would love to meet you. Our visit would consist of Sue Woolley showing you what can be done on a double bed machine, or a single bed with a ribber and also, the new Magic Fair Isle (Fair Isle without floats). Terry Cotton would love to show you the wonders of computerised knitting. Also included, lots of fun and laughter and a great deal to learn.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a ribber and a lace carriage.

For other models we suggest you substitute a similar lace pattern specially recommended for your machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Linaria 4 ply. (Yarn Guide No.11.)
1 x 500 g cone in Pink (MY).

GARMENT WEIGHT

Finished garment in second size weighs 305 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 113 [118, 124, 130] cm, 44½ [46½, 49, 51½] in.
Length to shoulder 61.5 cm, 24½ in.
Sleeve seam 47 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 39 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- We used Lace Card 17 for this pattern from The Harmony Guide to Machine Knitting Stitches and reproduce it courtesy of Lyric Books Limited.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BACK

With carriage at right and using MY, cast on 150 [156, 164, 172] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 38 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt *. K 206 rows. RC shows 208.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 38 sts. Using nylon cord, K 56 [59, 63, 67] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next row. Cast off rem 48 [51, 55,

59] sts. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to *. K 182 rows. RC shows 184. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 28 sts. Using nylon cord, K 61 [64, 68, 72] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 48 [51, 55, 59] sts rem. K 16 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 76 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st.

Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt. Shape sides by inc 1 st at each end on every 4th row until there are 88 sts, then on every foll 5th row until there are 140 sts. K 4 rows. RC shows 160. Cast off loosely.

NECKBAND

With carriage at right and using MY, cast on 150 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT+2, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

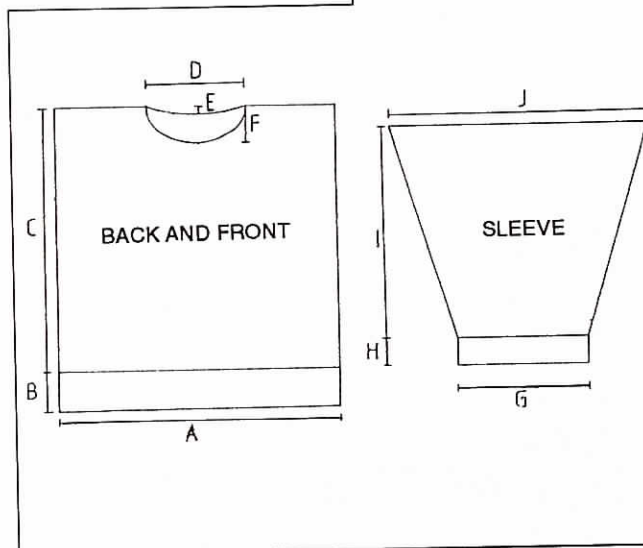
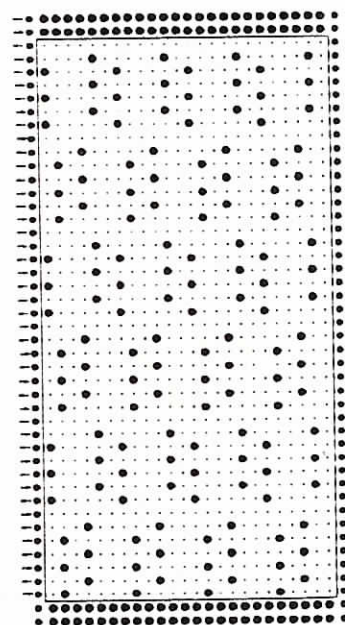
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

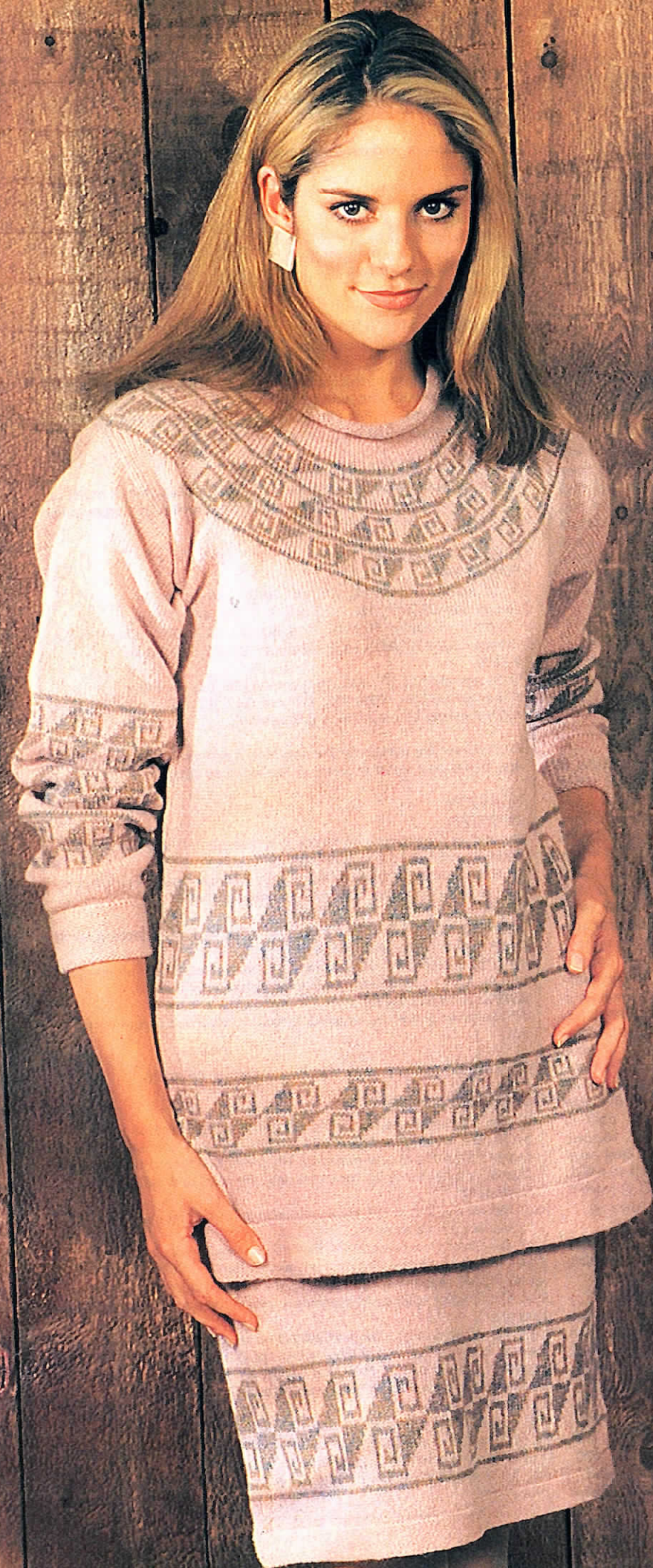
Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold neckband in half to inside and catch down.

- A = 57.5 [60, 63, 66] cm
- B = 7 cm
- C = 54.5 cm
- D = 20.5 cm
- E = 1.5 cm
- F = 7.5 cm
- G = 29 cm
- H = 6 cm
- I = 41 cm
- J = 53.5 cm

LACE CARD







Designed by

Jocelyn Ridout

CELTIC SUIT

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Celandine Tammy.
(Yarn Guide No.10.)
2 x 500 g cones in Pink (MC).
1 x 500 g cone in Fawn Mix (C).
Elastic to fit waist.

GARMENT WEIGHT

Finished garment in second size weighs 400 g Sweater, 225 g Skirt.

The fibre content of this yarn is 100% Shetland Wool. For further information about this yarn, please write to the following address:- Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

SWEATER

To fit bust 82 [87, 92-97, 102] cm, 32 [34, 36-38, 40] in.
Actual size 95 [101, 111, 120] cm, 37 1/2 [40, 44, 47 1/2] in.
Length to shoulder 71.5 [75, 77.5, 80] cm, 28 1/2 [29 1/2, 30 1/2, 31 1/2] in.
Sleeve seam 53 [55.5, 57.5, 57.5] cm, 21 [22, 23, 23] in.

SKIRT

To fit hips 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 90 [94, 100, 105, 110] cm, 35 1/2 [37, 39 1/2, 41 1/2, 43 1/2] in.
Knitted length 57 cm, 22 1/2 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

SWEATER

28 stitches and 36 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

28 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 9).

SKIRT

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

30 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

SWEATER AND SKIRT

All swatches should be washed, dried and steamed before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garments.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

d) On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

e) On Brother electronic machines, place pattern at each side of centre 0.

f) For ribber owners:- Before latching off the last row on the neck roll edge, bring up corresponding ribber Ns to WP. Set to H pitch and tension dial to 0. K 1 row. Run empty rib carriage or 'P' carriage across to release rib sts. Pull down on work to even sts on main bed. Latch off.

g) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

SLEEVE FAIR ISLE PATTERN

* K 2 rows C and 1 row MC.
Release card and cont in Fair Isle. Using MT+1, K 16 rows MC/C. Lock card on first row. Cont in st st and MT. K 1 row MC and 2 rows C **. K 10 rows MC *. Rep from * to * once more, then from * to ** once. Cont in st st and MT. Using MC, K to end.

SWEATER

BACK

Push 136 [144, 158, 170] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 18 rows. Using MT-3, K 1 row. Using MT, K 18 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side facing, replace sts from last row on to Ns. Unravel WY. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Insert card and lock on first row. Set RC at 000. Using MT, K 20 rows MC, 2 rows C and 1 row MC. Release card and cont in Fair Isle. Using MT+1, K 16 rows MC/C. Lock card on first row. Cont in st st and MT. K 1 row MC, 2 rows C, 20 rows MC, 2 rows C and 2 rows MC. RC shows 66.

ELECTRONIC MACHINES

Release card and cont in Fair Isle (double length pattern). Using MT+1, K 32 rows MC/C.

PUNCHCARD MACHINES

Releasing card on appropriate row for double length pattern in Fair Isle and using MT+1, K 32 rows MC/C.

ALL MACHINES

Cont in st st and MT. K 2 rows MC and 2 rows C. RC shows 102. Cont in MC, K 58 [64, 68, 70] rows. RC shows 160 [166, 170, 172]. Place marker at each end *. K 30 [32, 30, 30] rows. RC shows 190 [198, 200, 202].

SHAPE YOKE

Push 73 [77, 84, 90] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 4 Ns at yoke edge to HP on next and foll 5 alt rows, K 1 row. Push 3 Ns at yoke edge to HP on next and foll 2 alt rows, K 1 row. Push 2 Ns at yoke edge to HP on next and foll 13 [15, 19, 22] alt rows, K 1 row. Push rem 2 [2, 1, 1] Ns to HP. With carriage at left, push 63 [67, 74, 80] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping.

YOKE

With carriage at right, push all Ns from HP to UWP. ** Lock card on first row. Set RC at 000. Using MT, K 2 rows C and 1 row MC. Release card and cont in Fair Isle. Using MT+1, K 8 rows MC/C. Lock card on 9th row. Cont in st st and MT. K 1 row MC and 1 row C. RC shows 13. Place marker at centre 0. Using WY, K a few rows and release from machine **. Push 110 [116, 126, 136] Ns at centre of machine to WP. With carriage at left and P side facing and starting at centre 0, replace sts to left and right on to Ns as follows:- 1 st on to each of first 2 Ns, 2 sts tog on to next N, * 1 st on to each of next 3 Ns, 2 sts tog on to next N, rep from * along the row ending with 1 st on each of the last 4 [3, 0, 1] Ns. *** Unravel WY. Reset RC to 13. K 1 row C and 1 row MC. Release card and cont in Fair Isle. Using MT+1, K 8 rows MC/C. Lock card on first row. Cont in st st and MT. K 1 row MC and 1 row C. RC shows 25. Place marker at centre 0. Using WY, K a few rows and release from machine ***. Push 82 [88, 94, 102] Ns at centre of machine to WP. With carriage at left and P side facing and starting at centre 0, replace sts to left and right on to Ns as follows:- 1 st on to first N, 2 sts tog on to next N, * 1 st on to each of next 2 Ns, 2 sts tog on to next N, rep from * along the row ending with 1 st on each of the last 0 [3, 0, 1] Ns. **** Unravel WY. Reset RC to 25. K 1 row C and 1 row MC. Release card and cont in Fair Isle. Using MT+1, K 8 rows MC/C. Cont in st st and MT. K 1 row MC and 2 rows C. RC shows 38. Using WY, K a few rows and release from machine ****.

FRONT

Work as for Back to *. K 2 rows. RC shows 162 [168, 172, 174].

SHAPE YOKE

Push 78 [82, 89, 95] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 4 Ns at yoke edge to HP on next row, K 1 row. Push 3 Ns at yoke edge to HP on next and foll 5 alt rows, K 1 row. Push 2 Ns at yoke edge to HP on next and foll 4 [5, 9, 12] alt rows, K 1 row. Push 1 N at yoke edge to HP on next and foll 16 [18, 17, 17] alt rows, K 1 row. 9 sts rem. K 1 row. Dec 1 st at yoke edge on next and foll 7 alt rows. Fasten off rem st. With carriage at left, push 58 [62, 69, 75] Ns at left from HP to UWP. Finish to correspond with the first side the reversing shaping.

YOKE

With carriage at right, push all Ns from HP to UWP. Push 16 adjacent Ns at left and right to WP. Pick up 16 sts along each side of Front and place on to empty Ns. 150 [158, 172, 184] sts. Work as for Back Yoke from ** to **. Push 120 [126, 138, 148] Ns at centre of machine to WP. With carriage at left and P side facing and starting at centre 0, replace sts to left and right on to Ns as follows: 1 st on to each of first 2 Ns, 2 sts tog on to next N, * 1 st on to each of next 3 Ns, 2 sts tog on to next N, rep from * along the row ending with 1 st on each of the last 1 [0, 2, 3] Ns. Work as for Back Yoke from *** to ***. Push 90 [94, 104, 112] Ns at centre of machine to WP. With carriage at left and P side facing and starting at centre 0, replace sts to left and right on to Ns as follows: 1 st on to first N, 2 sts tog on to next N, * 1 st on to each of next 2 Ns, 2 sts tog on to next N, rep from * along the row ending with 1 st on each of the last 1 [0, 2, 3] Ns. Work as for Back Yoke from **** to ****.

ROLLED NECKBAND

Join right shoulder seam. Push 138 Ns to WP. With P side facing, replace Yoke sts on to Ns dec evenly. Unravel WY. Set RC at 000. Using MT and MC, K 25 rows. Using MT+2, K 1 row. Cast off with a latch tool.

SLEEVES

Push 70 [74, 80, 84] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Insert card and lock on first row. Set RC at 000. Using MC, K 6 rows. Shape sides by inc 1 st at each end on next and every foll 6th row until there are 76 [80, 86, 90] sts. K 5 rows. RC shows 24. Cont in Fair Isle patt and at the same time, cont to inc on every 6th row from previous inc until there are 94 [98, 104, 108] sts, then on every foll 8th row until there are 118 [122, 128, 132] sts. K 3 [11, 19, 19] rows. RC shows 172 [180, 188, 188]. Using WY, K a few rows and release from machine.

CUFFS

Push 46 [50, 54, 60] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 18 rows. Using MT-3, K 1 row. Using MT, K 18 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and P side of sleeve facing, replace sts from first row on to Ns, dec evenly. Using MT and MC, K 1 row. Push Ns to HP. With K side of cuff facing, replace sts from last row into hooks of Ns.

Unravel WY. Pull cuff sts through sleeve sts. Make a hem by placing loops of first row of cuff on to corresponding Ns. Using MT+1, K 1 row. Cast off around sinker pegs.

JOIN SLEEVES TO ARMHOLES

Join left shoulder, neckband and roll seam. Push 118 [122, 128, 132] Ns to WP. With K side facing, pick up 118 [122, 128, 132] sts along armhole edge between markers and place on to Ns. With P side of Sleeve facing, replace sts on to Ns. Using MT+1 and

MC, K 1 row. Cast off around sinker pegs.

PRESSING

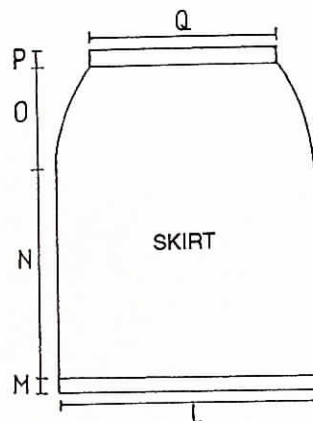
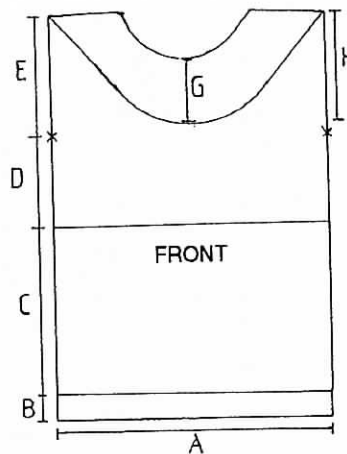
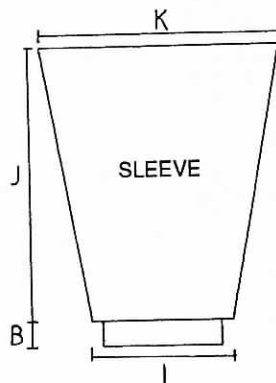
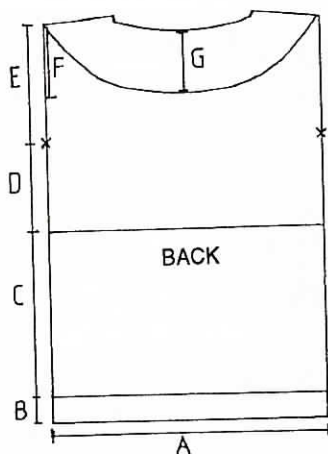
Hand wash carefully to remove all oil from yarn. Dry flat. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

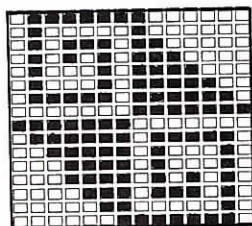
Join side and sleeve seams.

A = 48.5 [51, 56, 60.5] cm
B = 4.5 cm
C = 29.5 cm
D = 16 [17.5, 18.5, 19.5] cm
E = 21.5 [23.5, 25, 26.5] cm
F = 13 [14.5, 16.5, 18] cm
G = 11 cm
H = 21 [23, 24.5, 26] cm
I = 25 [26, 28.5, 30] cm

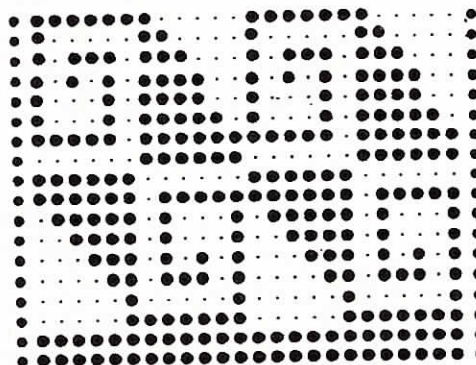
J = 48.5 [51, 53, 53] cm
K = 42 [43.5, 45.5, 47] cm (stretch to fit)
L = 46 [48, 50.5, 53, 56] cm
M = 2.5 cm
N = 36.5 cm
O = 18 cm
P = 3 cm
Q = 33 [35, 38, 40.5, 43] cm



ELECTRONIC CHART



PUNCHCARD CHART



ART AND DESIGN

OWL WAISTCOAT

This picture of an owl has been in my file of "interesting things" for a long time. I knew that one day I would use it as a source of inspiration for something knitted!

Anne Kent

It really is a beautiful owl. Look at the wonderful patterns that the feathers make. The colours are really lovely but it was the face that inspired me to shape a little waistcoat for a teenager.

Stage 1. My first step was to do a little doodle drawing in felt tip pen to get the feel of the shape – that

wonderful pointed beak and those dark eyes.

Stage 2. I made a simple drawing of the face, straightening all the curves. You can already see a waistcoat shape emerging.

Stage 3. This was to make a sketch of the waistcoat. A collar reflects the shape of the beak.

Stage 4. I added a little inset panel at the back with some simple cords making a "tail".

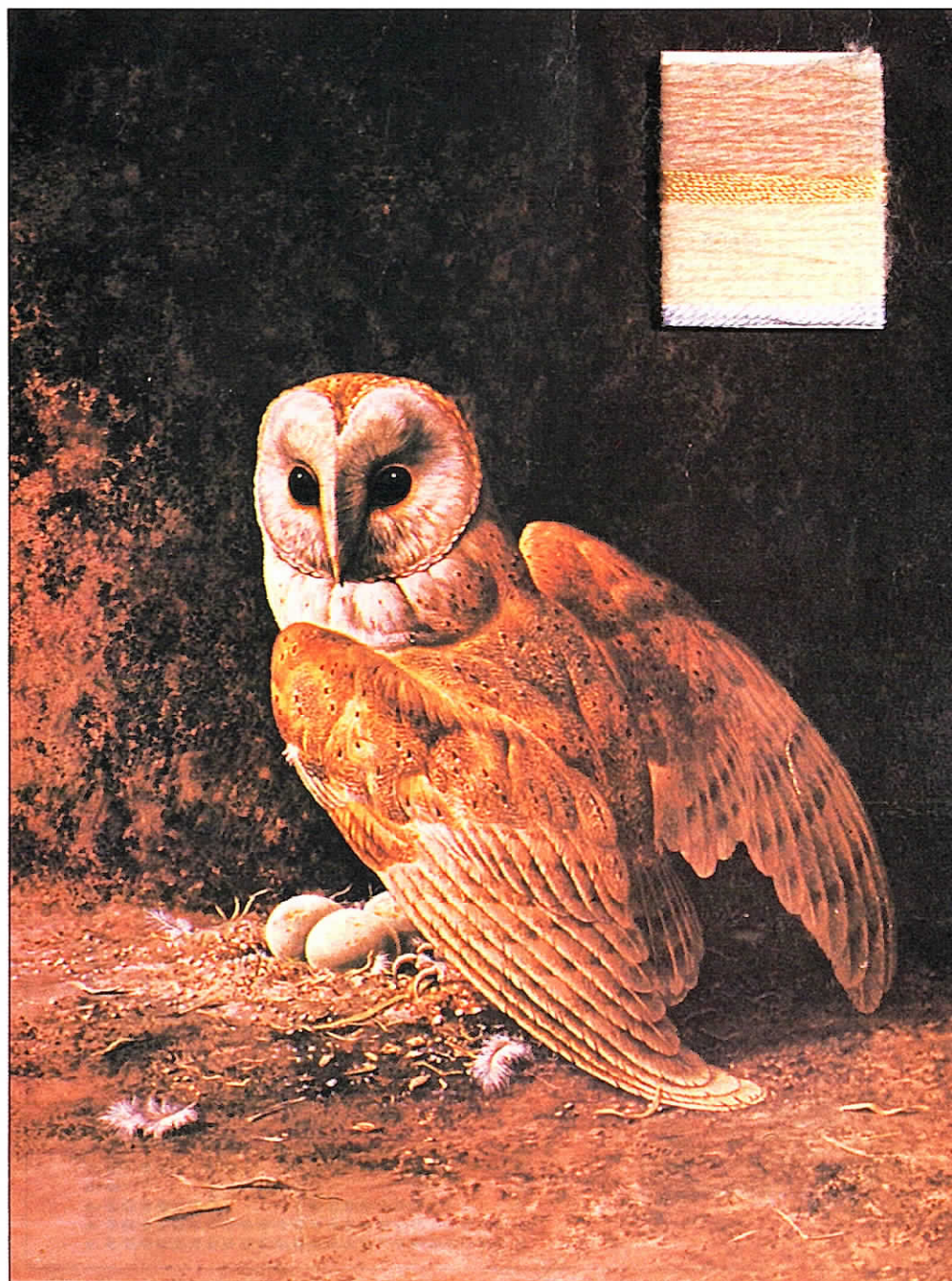
Stage 5. As in the case of the Egyptian garment I designed for the August issue, I must now consider how I will construct this waistcoat as a knitted garment. I always draw a lot of very rough diagrams and shapes to begin with. Sometimes, if the design gets very complicated, I will cut out shapes in paper and play around with them to decide how it will all fit together, as I had to do recently for a sideways knitted reversible jacket I was designing.

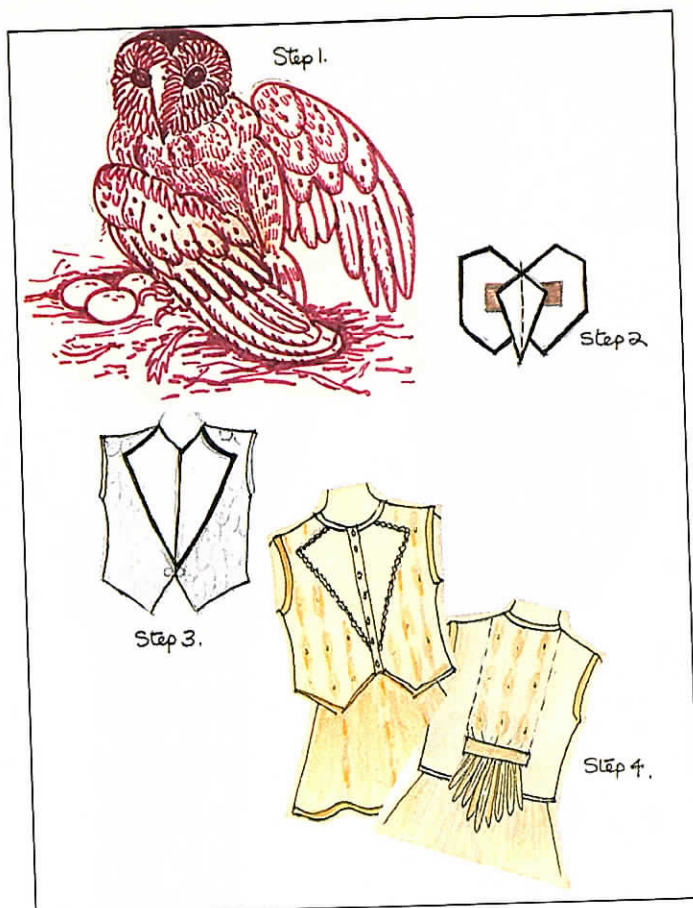
For this waistcoat I have decided I will have to knit the fronts sideways as I am using a vertical slip stitch design and lace. The bottom points will be cut and sewn. The collar will also be knitted sideways. I tried both ways but sideways gave a better and neater shape. The back will be knitted vertically with a sideways knitted insert. The little belt will hold the "tail feathers" in place. A final touch - clear beads to represent dewdrops on the feathers.

I hope you will be inspired by these Art and Design articles to try some designing yourself and I do recommend that you keep, tucked away somewhere, a box of "interesting things" of your own which you can refer to when you are looking for inspiration!

This is my last article for the time being as I will be preparing for some heavy teaching commitments this autumn. I am looking forward to teaching a City & Guilds class and a LOCF (London Open College) course, which is also a design course.

Happy designing!





SKIRT

BACK AND FRONT ALIKE

Push 138 [144, 152, 160, 168] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Set RC at 000. Using MT-1 and MC, K 12 rows. Using MT-3, K 1 row. Using MT-1, K 12 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side facing, replace sts from last row on to Ns. Unravel WY. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Insert card and lock on first row. Set RC at 000. Using MT, K 10 rows MC, 2 rows C and 2 rows MC.

ELECTRONIC MACHINES

Release card and cont in Fair Isle (double length pattern). Using MT+1, K 32 rows MC/C.

PUNCHCARD MACHINES

Releasing card on appropriate row for double length pattern in Fair Isle and using MT+1, K 32 rows MC/C.

ALL MACHINES

Cont in st st and MT. K 2 rows MC and 2 rows C. RC shows 50. Cont in MC, K 100 rows. RC shows 150. Adjust length at this stage, if required. Shape sides by dec 1 st (4 sts in) at each end on next and every foll 4th row until 100 [106, 114, 122, 130] sts rem. K 3 rows. RC shows 226.

WAISTBAND

Using MT, MC and nylon cord, K 1 row. Using MC, K 13 rows. Using MT+2, K 1 row. Using MT, 14 rows. Make a hem by placing loops of marked row on to corresponding Ns. K 1 row. Cast off loosely.

PRESSING

Hand wash carefully to remove all oil from yarn. Dry flat. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side seams, leaving a small opening in waistband. Insert elastic and join ends. Close opening.

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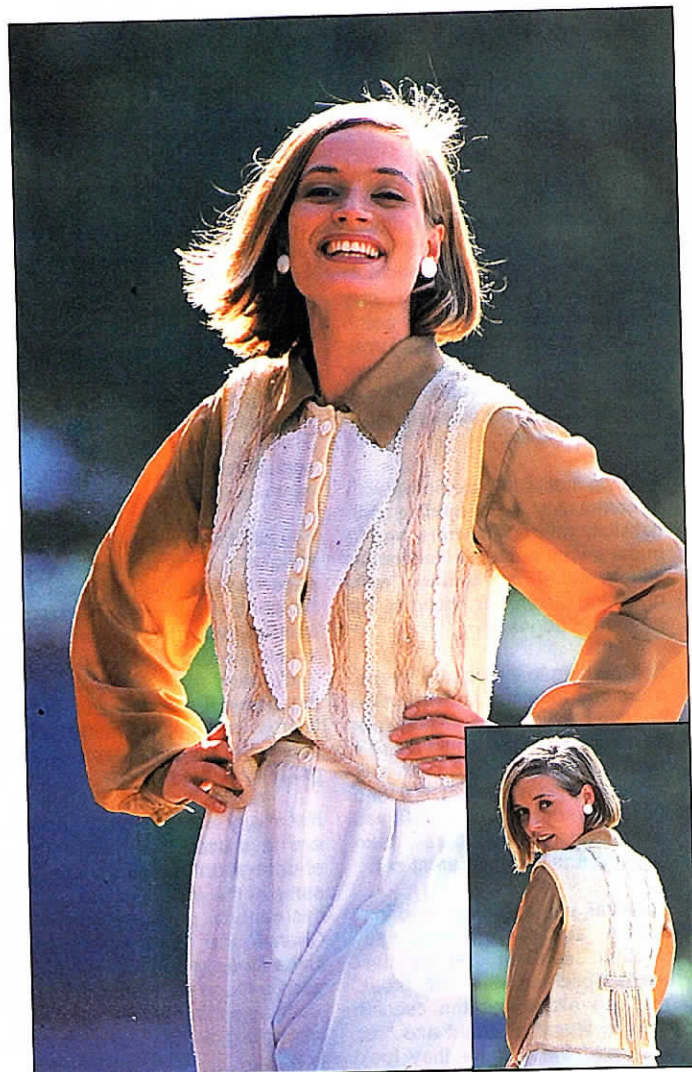
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MASTERCLASS

PICK A POCKET

Pockets are great for decoration and the big and beautiful will find that a really big showy decoration does much for the larger lady if it is carefully placed and the obvious pitfalls are avoided!

Mary Dowse

Although I don't think that anyone has yet managed to invent a truly practical and hard-wearing pocket in knitting, for decoration they are tremendous fun, even if they have to be limited to holding a flat folded handkerchief or the odd £20 note in order to keep their shape and avoid bulges. Never, never keep your hands in them!

Patch pockets are the ones to go for in knitting. Inset pockets of various kinds are more difficult to incorporate into your knitting and once there, are there for ever, whereas, if for some reason, you don't like your first efforts it is

easy enough to try another and quite different patch. A simple plain pocket in a contrasting colour or in stripes or Fair Isle, immediately gives you a change of colour and pattern without an enormous amount of work.

For simple pockets, I prefer to knit from the top downwards, beginning with waste yarn and picking up a hem for the top edge. Finish, either with waste yarn and sew very carefully stitch for stitch, or cast off very carefully and loosely. Patterned pockets were exceptionally popular in the 20s and much used earlier by Paul Poiret



— my drawings, from illustrations of two of his designs, show how he used them.

Coco Chanel (and her many imitators) were very fond of borders and Art Deco motifs. A simple, rather long, plain jacket worn either with a matching knitted or woven fabric skirt, looks very effective with two large patch pockets at the hip line or, alternatively, one worn like a blazer crest. Don't use too many — two at hip level are the maximum, more would look fussy.

A single motif Art Deco flower with a contrasting wide binding with carefully mitred corners would make a very attractive decoration which could be teamed with matching binding or piping at the garment's edges.

Still keeping to the square theme, a striped pocket, knitted using holding position to make four matching triangles, would make a simple but exciting decoration suitable not only for a jacket, but for a full-length coat as well — and if you become bored with these, take them off and knit a different set!

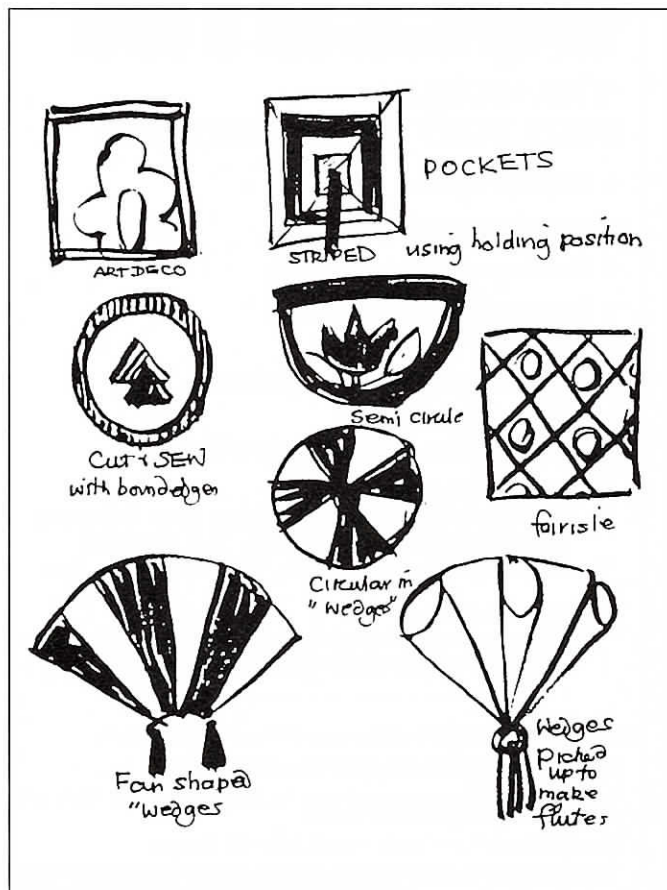
However, you need not keep to a simple square or rectangle. Circular, semi-circular or fan-shaped pockets also look great. You can either knit the circular ones to shape or cheat and "cut and sew" them since they look

fine with a bound edge. You could also knit them in wedges of contrasting colours using holding position, though it would make it easier if you finished the centre of the circle with a decorative button or tassel and you do need to be very meticulous in joining the beginning and end of your knitting so that the join doesn't show.

Fan shaped pockets also make a very exciting decoration, using holding position again and changing colours for each section. These can be very subtle and sophisticated or brash and brilliant according to your mood.

You can have too much of a good thing so I don't suggest that you necessarily match pockets and handbag — but why not knit two identical pockets, lined and sewn, to make a simple but elegant bag. You'll need a slightly stiffened lining to give it a good finish, but for anyone who enjoys sewing these could be lovely indeed — and great for presents.

Not many contemporary designers have used much of this type of decoration in recent years, but some of the most exciting clothes this century, particularly those of Chanel and Paul Poiret, used these ideas to the full. What was good enough for them might well teach us a thing or two about decorating our clothes — and what fun to knit!



ANDREA LEVICK

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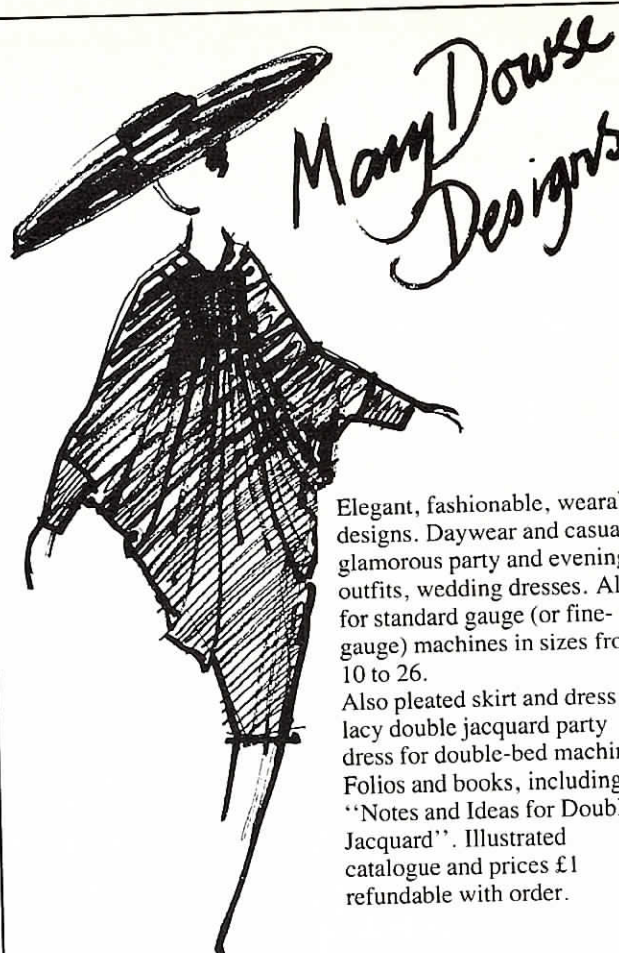
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of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and C, K 1 row. Cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers, stretching to fit. Join side and sleeve seams. Pin neck tie to neck edge and sew into position.

SKIRT

BACK AND FRONT ALIKE

With carriage at right and using MC, cast on 152 [170, 188] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 15 rows. Transfer sts as in diagram. Set RC at 000. Using MT-3/MT-3, K 147 rows. Adjust length at this stage, if required. Shape sides by dec 1 st at each end on next and every foll 4th row until 146 [164, 182] sts rem, then on every foll 3rd row until 110 [128, 146] sts rem. RC shows 210. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 22 rows. Transfer sts to main bed. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side seams. Fold waistband in half to inside and catch down, leaving a small opening. Insert elastic and join ends. Close opening.

The straight ribbed skirt worn under this tunic is shaped at the hip for a smooth waist. It can, of course, be made longer or shorter and is the ideal partner for two other tunic patterns we have already featured in Celandine's "Lucy".

Pattern 3 in our July issue was a finely cabled tunic in silver grey and Pattern 3 in our August issue combined ecru and gold laced together for an original trim on this two-tone tunic. Knit the skirt in ecru and you can wear it with all three!



LATCH ON

IT'S GOOD TO TALK

No, I'm not trying to take over the BT ads – the talking I have in mind is, of course, about machine knitting.

Joan Lafferty

I wonder however, if I am the only one who likes Bob Hoskins in those advertisements. He is a consummate actor to be able to put over some of those awful scripts about talking on the telephone. Even if you aren't keen on Bob, don't you love the pig and duck that have recently appeared with him?

However, the scriptwriters have got it right about talking. I don't think machine knitting would have got off the ground in the big way

that it has, without knitting clubs where members could pass on tips from one to another. The instruction books were not all that much help 40-odd years ago. Written in Japan, my first one really did talk about "lectangles" and the "backside" of the work! Our sister magazine "To & Fro" was also a great help, since much of it consisted of contributions from readers. It still follows this format today, but when it first appeared it was not the glossy, coloured, production that we

know nowadays, but a Gestetnered effort of about half-a-dozen pages. The joy of this publication was the hints sent in by experienced knitters. I still knit a neckband that first appeared in *To & Fro*, in fact I have just shown it to my own knitting club, with the result that a couple of new knitters have asked me to type it out for them. So that bit of "talking" was very good.

This is not the only reason I have been thinking about "talking" this month. Recently I spent a few days with friends in the West Country. They knew a lady who was familiar with my name because she takes *MKM*, so they arranged for us to meet. She said, as a lot of my students have said in the past, "When I read your articles it's as though you were talking to me." Which is just how I intend it to be.

Again going back 40 years, speakers on machine knitting were as rare as hen's teeth, so members got together to discuss the craft, iron out wrinkles for one another and generally pass on information. Although we now have a plethora of speakers who show us some wonderful examples of the craft, I sometimes wonder if we are leaving the beginners behind. I have heard newcomers sigh and say, under their breath, "I could never do that..." when something really creative is shown. Of course they could do it and this is where a chat with the experienced knitters would be a great help.

TALK IT THROUGH

I found myself in this position at last month's meeting. As I told you last month, I was approached by a lady who has four little girls, ranging in age from four months to six years. She wished to dress them in cardigans so that they were all alike (!) and could not find a shop to supply her. (Would the lady at the back refrain from saying "I'm not surprised...") She wanted two sets of five cardigans each; buttoned to the neck and with no rib to draw them in at the bottom. One set was to be in cerise for "everyday" and plain, with crochet round the cuffs and bottom. She thought she might like to embroider the fronts herself... The other set was to be in white wool, again without ribbed welts, but with a pattern up the fronts. She didn't want lace or Fair Isle, nor anything on the back.

It would not be much of a problem doing something fancy up the fronts, or so I decided until I came to give it a bit more thought. I could always do tuck stitch, or slip stitch, or, since I work with Brother machines, some fine lace. This looks not unlike small cables, but does make more work, since the lace carriage often has a lot of strokes to create

the pattern. I have made four of the five cardigans with the crochet edging (which I made up as I went along, although I don't think I have invented anything new). I am heartily sick of both the colour and the crochet pattern, so I prefer not to talk about that.

It was the "no ribbed welts" that was presenting a problem, which is why I asked for the opinion of my colleagues in the knitting club. I tried out some samples using my own yarn. First of all a plain hem, eight rows at main tension minus three, one row at tension ten, then eight rows at main tension minus two. This usually pulls the work in so that it doesn't curl outwards - but in this case it didn't work; the wretched hem still flared. Then it occurred to me that a hand knitter would use garter stitch, or moss stitch for such a requirement.

Out came the garter carriage, which hadn't seen the light of day for months. Fortunately in giving my machine a face-lift I had replaced the sponge bar and any bent needles. The garter carriage worked beautifully - but the "welts" still flared outwards. I knew I should experiment with the tension, but at this stage it occurred to me that my machine was very near to the wall of my neighbour's bungalow and the garter carriage is a noisy beast. I had no desire to upset my new neighbour at this early stage. Working it out I would have to do five pieces of knitting for each garment, making 25 in all. Apart from the noise, the garter carriage is a slow worker, which would mean my machine would be tied up for long periods. (I knew I would have to do other knitting in-between this marathon task.) So, even if I could get the tension right, I am afraid the garter carriage has had to go back into its box for another few months. Since the garter carriage and for that matter the 950i machine itself, need to be near an electric point I am limited in positioning the machine. Maybe if I really want to get cracking with the garter carriage it will have to go in my bedroom. But that's for the future.

Another thing to consider was the actual pattern I would choose. Tuck stitch makes the work wider than stocking stitch, some slip stitch patterns draw it in, although by choosing carefully one can sometimes get slip stitch to be fairly near stocking stitch in width. Even my favourite, fine lace, does not come up the same width as plain knitting. Hence a good many tension pieces are necessary. Anyone who reckons they can get away without doing tension pieces cannot have attempted this sort of exercise!

CLUB TALK

So I took along my attempts to the knitting club, which created a nice

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discussion. Two members recommended casting on with cotton for the "picked up" hem. I have never tried this, and, not having any white cotton to hand, have dismissed this one. I don't know if my customer would approve, since she seems to have rigid ideas on what she wants. However, I shall keep this one up my sleeve for the future. Someone suggested a picot edge, but this presents much the same problem as a turned up hem. Someone else recalled the "six-stitch" edging. To knit it one begins by picking up all the stitches from the edge of the garment. Then put all but six into "hold" and knit six rows on these stitches. Cast off all but one then work on the next six stitches. This is an idea I have not tried, but my suspicion is that this might turn under - if not flare outwards!

I am still at the experimental stage, but my problem certainly aroused a lot of discussion, which is what knitting clubs are all about. Bob Hoskins would definitely have approved since a few days later, one member took the trouble to ring me because we had not mentioned a circular hem on main bed and ribber. I had thought of that, but there are two points here. One is the cast-on; this needs to be very tight, or the bottom line looks ragged. I know that I can do a "false cast-on" by

starting with waste yarn, then after half-a-dozen rows starting all over again with the main yarn. This does cut out some of the loops, but the main objection to it is that there are two stitches on the needles when it comes to doing the main part of the garment; this can give a bumpy line, which I am sure is not what my customer wants. Also if one continues with tuck stitch, both this hem and the turned-up one, have the line on the right side of the work, as does slip stitch for that matter. I am rapidly coming round to my fine lace as an answer to this particular problem.

I think I shall probably do a "mock rib" hem, which hangs straight, rather than pulling in at the waist. I had to ring my customer on another matter, so mentioned that I was having difficulty in finding a suitable substitute for the normal welt and she conceded that maybe I should do a loose rib. I think mock rib fits this bill nicely. She also added that she didn't realise that knitting could present such problems and maybe this was why she had never learnt to knit!

TEDDY BEAR TALK

Having started on the theme "It's good to talk" I am going to conclude with a sequel to my story about dressing a Teddy Bear for children at a school for the men-

tally handicapped who, unfortunately, cannot talk, or cannot talk very well. Part of their education was to take the bear home at weekends and describe what he had done; parents were asked to take pictures; together with the teachers they had compiled a loose leaf book.

I was invited to go to the school to see their work. They sat me down at a table and each child in turn sat beside me, turning over the pages and indicating what they had done with the bear. I was very impressed with what I was

shown, the enthusiasm of the children and particularly by how they were taught their manners. We ended up having tea for the adults and squash for the children, together with chocolate biscuits. (I gather this was a treat in honour of their guest!) Those who could walk were instructed to go round offering the plate, not forgetting "visitors first". Many able-bodied children could have learned from this exercise. All this amply repaid me for dressing the teddy and although it is "good to talk" it is also good to communicate by whatever means we can.



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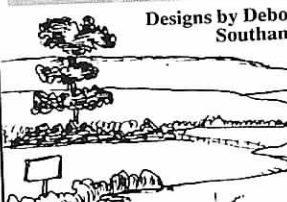
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Designed by

SLIP STITCH SWEATER

6

Angela Gordon

BACK

With carriage at right and using MY, cast on 152 [160, 168, 176, 184] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 22 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in slip st. Set RC at 000 *. Using MT, K 158 rows. Place marker at each end **. K 108 [114, 120, 124, 130] rows. RC shows 266 [272, 278, 282, 288].

SHAPE NECK

Note patt row on card. Using nylon cord, K 87 [91, 95, 100, 104] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 [5, 5, 5, 6] sts at beg of next and foll alt row. Dec 1 st at neck edge on every row until 49 [53, 56, 59, 62] sts rem. K 2 [2, 1, 1, 2] rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 22 [22, 22, 24, 24] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip st patt. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **. K 82 [82, 86, 88, 90] rows. RC shows 240

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Evergreen Recycled Denim 4-ply code 606.
(Yarn Guide No.11.)

1 x 500 g cone in Denim (MY).

GARMENT WEIGHT

Finished garment in fourth size weighs 360 g.

The fibre content of this yarn is 50% Recycled Denim, 50% PET (recycled plastic bottles). For further information about this yarn, please write to the following address:- Evergreen, Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 93 [98, 103, 108, 113] cm, 37 [39, 40 1/2, 42 1/2, 44 1/2] in.
Length to shoulder 57.5 [59, 60, 61, 62] cm, 23 [23 1/2, 24, 24, 24 1/2] in.
Sleeve seam 49 cm, 19 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 51 1/2 rows to 10 cm, 4 in measured over slip stitch pattern (tension dial setting approximately 8). Wash and steam before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- Before knitting, prepare electronic sheet from the chart provided.
- We used Brother Stitch World pattern 361 and reproduce it courtesy of Brother UK Ltd. For further information about Brother cards and machines, please write to Brother UK Ltd, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.
- On Brother machines, place pattern over centre 0.
- On Silver Reed machines, place needle 1 cam between needles 2 and 3 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

[240, 244, 246, 248]. 38 [44, 46, 48, 52] rows less have been worked to shoulder than on Back.

SHAPE NECK

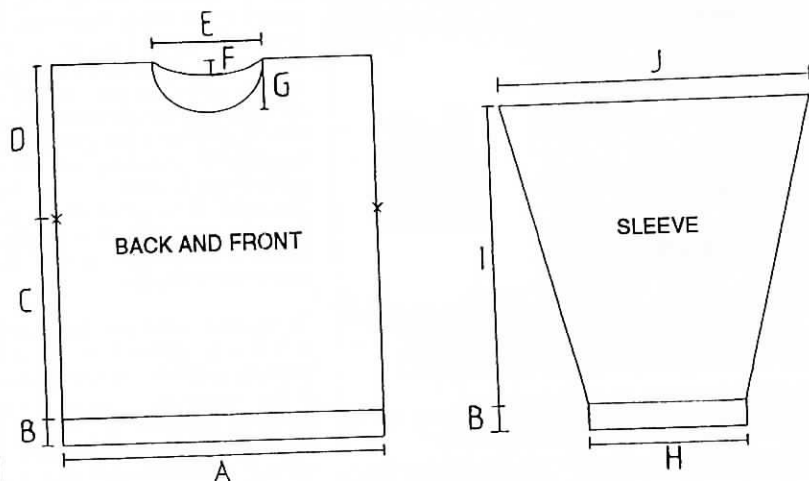
Note patt row on card. Using nylon cord, K 87 [91, 95, 100, 104] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row. K 1 row. Dec 1 st beg of next and every foll alt row until 49 [53, 56, 59, 62] sts rem. K 14 [20, 20, 22, 24] rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 22 [22, 22, 24, 24] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip st patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 76 [78, 80, 82, 84] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Using MT, shape sides by inc 1 st at each end on every 6th [5th, 5th, 5th, 5th] row until there are 136 [102, 128, 154, 170], sts then on every foll 7th [6th, 6th, 6th, 5th] row until there are 148 [156, 162, 168, 174] sts. K 10 [10, 10, 10, 7] rows. RC shows 232. Cast off loosely.

JOIN RIGHT SHOULDER

Push 49 [53, 56, 59, 62] Ns to WP. With P side of right back



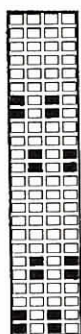
- A = 47.5 [50, 52.5, 55, 57.5] cm
- B = 4 cm
- C = 30.5 cm
- D = 23 [24, 25, 25.5, 26.5, 27.5] cm
- E = 17 [17, 17.5, 18, 18.5] cm
- F = 2 cm
- G = 7.5 [8.5, 9, 9.5, 10] cm
- H = 23.5 [24, 25, 25.5, 26] cm
- I = 45 cm
- J = 46 [48.5, 50.5, 52.5, 54] cm

BROTHER STITCH WORLD
PATTERN

361



ELECTRONIC CHART



shoulder facing, replace sts on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MY, K 1 row. Cast off with a latch tool.

NECKBAND

Push 132 [136, 142, 148, 154] Ns to WP. With K side facing, pick up 16 [16, 17, 17, 18] sts down left side of back neck, 22 [22, 22, 24, 24] sts across back neck, 16 [16, 17, 17, 18] sts up right side of back neck, 28 [30, 32, 33, 35] sts down right side of front neck, 22 [22, 22, 24, 24] sts across front neck and 28 [30, 32, 33, 35] st up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 5 rows. Using MT-6/MT-6, K 5 rows. Transfer sts for st st. Using MT, K 6 rows. Cast off loosely.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams.

DESIGNAKNIT

LET'S KNIT A SLIP
STITCH SWEATER

DesignaKnit Version 6 is now complete and those who have it will no doubt be experimenting with the new printout options and the interactive knitting. This month I would like to spend some time explaining the interactive knitting section.

Angela Gordon

If you have an interactive cable link and haven't used this part of the program you really should try it out straight away. When I had my first link to my Brother 950i I was so impressed with the ease of computerised knitting that I couldn't wait to get all my machines connected to the computer.

When knitting from printed instructions, I seemed to spend so much time making lists of the row numbers on which I had to do something – and even then I sometimes used to miss an increase or a decrease! Now I have all my machines connected to the computer and I interactively knit everything.

You may be wondering what the benefits of knitting this way really are! Just imagine that you are knitting a vee neck sweater with raglan sleeves in a multi-colour Fair Isle design incorporating colour changes of both main and

contrast yarns. It could be a nightmare to keep track of decreasing both at the neckline and the raglan seam (decreases which never seem to coincide!) while at the same time changing colours frequently. I know that lots of knitters work this way – I used to myself, but if you have the computer and cables you may as well let them do the work for you.

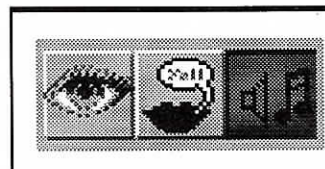
When using Interactive Knitting there are different ways DesignaKnit can warn you that you need to do something other than push the carriage back and forth. Possibly the most useful for the majority of knitters will be the visual display of "Countdown and Shaping instructions" and "Colour Change instructions" combined with the Audible Warning.

The instructions displayed are in an abbreviated format; where a simple increase or decrease is required, for example, decrease one at left is displayed as L-1

while an increase on the right would be R+1. Hold instructions are displayed as Hold LN21.. LN18 which tells you to put into hold all needles from left 18 to left 21 (the numbers are reversed to match the needle bed).

When active, Audible Warning causes a beep to occur whenever shaping or a colour change needs to be performed. This attracts your attention to the display where you can read the shaping instructions and see the colour changes and act upon them. The Audible Warning beep is configured differently for each instruction and in fact can be configured to your own personal preferences. You very soon become accustomed to which beep is associated with what instruction and don't need to read the screen display all the time.

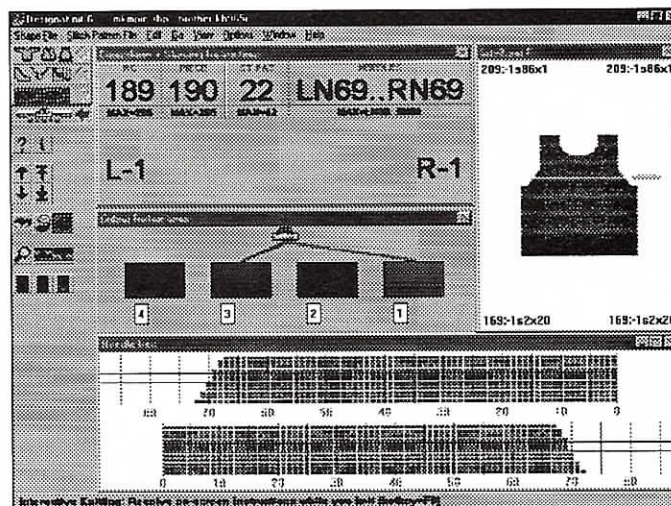
If your computer has very quiet beeps you can configure the Highlight option which causes the Instructions area of the screen to flash white immediately before an instruction appears. The drawback with this option is that if you are not looking at the screen you will not see the flash!



Visual and verbal instruction and highlight

A third option for those knitters who have a Windows sound system in their computer is to activate Verbal instructions. This will produce spoken shaping and colour change instructions immediately preceded by a doorbell sound which alerts the knitter to stop knitting and listen for the instructions. The speech is rather robotic sounding (as with most electronic messages) and it does slow down your knitting since you must wait for the whole instruction even if you know what it will be! However, it is excellent if you have the computer in a position where it is difficult to see the screen while knitting.

Our garment exercise this month is to knit a standard round neck sweater in either a standard size or one of our own custom sizes, using an inbuilt stitch pattern or punchcard. Brother electronic knitters will require the appropriate cable for the knitting machine. Silver Reed electronic knitters



Overview of Interactive Knitting

Countdown • Shaping Instructions			
PC	PIECE	ST.PAT	NEEDLES
189	190	22	LN69..RN69
MAX-295	MAX-295	MAX-42	MAX-LN69..RN69
L-1		R-1	

Countdown and shaping instructions

Colour Instructions			

Colour changing instructions

can only knit interactively while using a stitch pattern from a mylar sheet or the PE1 if they use the Screen Link instead of the normal Silver Reed cable. If you only have the Silver Reed cable you must copy the pattern into DesignaKnit. Punchcard users will require a Screen Link and must punch out the pattern before starting to knit.

Use the pattern to knit the tension swatch, prepare and measure it. DesignaKnit 6 needs to have the rib tension in order to calculate how many rows of rib you are to knit so that (or an estimate) must be entered. Since we will not adjust the number of stitches for this slip stitch top we can enter the rib stitch tension as the same as the main knitting.

I have deliberately kept the shape simple so that we can concentrate on the interactive knitting aspect of the program. Therefore I used the standard shape exactly as it appeared with no changes whatsoever. However, feel free to make your own adjustments if you feel they are necessary. DesignaKnitting is all about doing your own thing! Enter the measurements from your tension swatch and remember to save the shape file ready for knitting.

Click the Interactive Knitting shortcut and you are presented with the preliminary garment/stitch pattern selection dialogue. The shape file you just saved should be at the top of the five most recently used shapes list, just double click to select it (or click once and click OK). Choose the piece you wish to knit by double clicking it and the screen will redraw with all the little interactive knitting windows. Please note that if the shape had been integrated with a stitch pattern at some time, you would have been offered the choice of knitting Shape only or Integrated.

If you have several knitting machines, make sure you have the correct one connected and

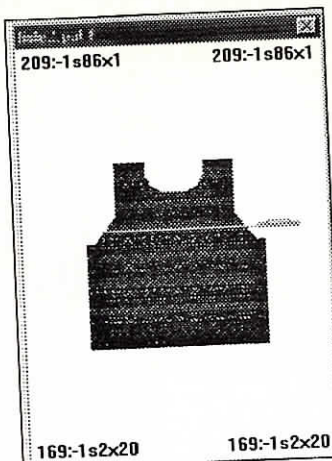
configured by selecting Knitting Machine from the Options menu.

The first knitting instruction is "See Ready instruction for cast on". Click on the Amber Ready button and the Prepare to Synchronise Carriage dialogue will open with all the instructions you require to cast on and knit the rib. There is just one thing we will add here because we are not really knitting Shape only but have added a stitch pattern which is not in DesignaKnit. We must program the stitch and (Brother, Passap and Toyota machines) knit the pre-select row(s), ending with the carriage on the side instructed. By following all the instructions listed we will never again forget to reset the row counter before starting the main pattern!

Once you have knitted the rib, pre-selected if necessary and placed the carriage on the correct side of the needle bed, click the OK button, set point cams if required and knit the piece through. When it is complete select Shape File/Select Piece and choose the next piece you want to knit.

Do remember to reset the pattern as normal when you are knitting the neckline shaping. DesignaKnit will prompt you to do this when you are knitting an Integrated shape but of course with a built in stitch pattern the computer thinks we are just knitting stocking stitch!

If you are at all unsure about interactive knitting, you will find a "How do I..." section in the Help files written for each knitting machine and DesignaKnit cable. These cover knitting Shape only, Stitch Pattern only and Integrated shapes with precise details for things like shaping necklines. Look in the "How do I" section of the Help, find the topics specifically about your machine and print them out so you can keep them by you for guidance during your first few garments.

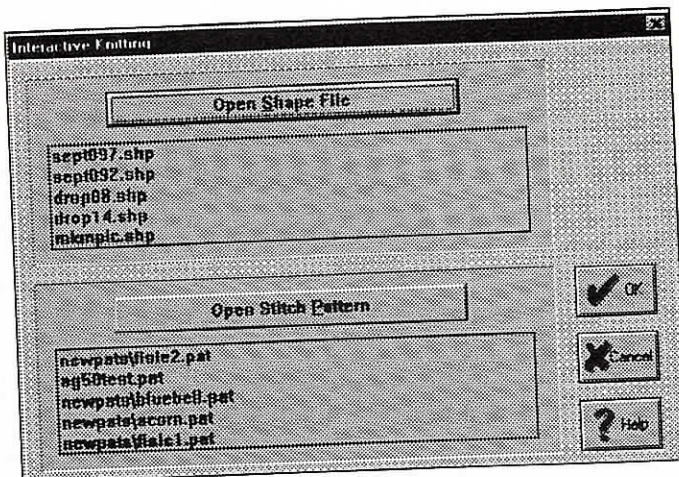


Shape or Swatch window

If you have a cable and have been nervous about trying it out, please use it now and you will not look back. Next time we will see how to interactively knit an integrated Jacket ready for the this winter.

Angela has recently moved and anyone wishing to contact her about DesignaKnit, Courses, Working Notes or any of her other knitting products should please write to her at:

15 Keyworth Drive, Sandford, Wareham, Dorset BH20 7BD. Tel: 01929 551073. E-mail: Angela_Gordon@msn.com or CompuServe 100101,1160



Interactive knitting selection dialogue

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Telephone: 01929 551073
CompuServe: 100101,1160



Designed by

BANDS AND BEADS

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Lotus 4 ply. (Yarn Guide No.11.)

1 [1, 1, 2] x 400 g cone in Black (MC).

Celandine Sara Machine. (Yarn Guide No.8.)

1 x 50 g ball in Shade 9 (A).

1 x 50 g ball in Shade 2 (B).

Motifs, ribbon bows and small beads.

GARMENT WEIGHT

Finished garment in third size weighs 340 g.

The fibre content of Lotus is 85% Acrylic, 15% Wool and Sara Machine is 70% Acrylic, 20% Wool, 10% Alpaca. For further information about these yarns, please write to the following addresses: St John's Wools, PO Box 66, Limefield Mills, Wood Street, Bingley BD16 2BH. Telephone: 01274 510566. Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 94 [100, 105, 110] cm, 37 [39 1/2, 41 1/2, 43 1/2] in.

Length to back neck 69 [72, 74, 77] cm, 27 1/2 [28 1/2, 29 1/2, 30 1/2] in.

Sleeve seam 49.5 [51, 53, 54.5] cm, 19 1/2 [20 1/2, 21, 21 1/2] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

f) On Brother electronic machines, place pattern over centre 0.

[78, 80, 82] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 29 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Release card and cont in Fair Isle. Set RC at 000. Using MT+1, K 6 rows MC/A. Lock card on first row. Cont in st st. Using MT and MC, shape sides by inc 1 st (2 sts in) at each end on next and every foll 5th row until there

are 124 [132, 136, 142] sts. K 5 [1, 4, 0] rows. RC shows 132 [138, 146, 152]. Release card and cont in Fair Isle. Cont to inc on every 5th row from previous inc on 3rd and 4th sizes [2, 3] more times and at the same time, using MT+1, K 6 rows MC/B. Using MT, K 2 rows MC. Using MT+1, K 22 rows MC/A. Cont in st st. Using MT and MC, K 2 rows. RC shows 164 [170, 178, 184]. K 1 row extra for Left Sleeve only.

SHAPE RAGLAN TOP

Cast off 8 sts at beg of next 2 rows.

Willow Tree Knitwear

2ND SIZE

Dec 1 st (2 sts in) at each end on next and foll alt row, K 1 row.

3RD SIZE

Dec 1 st (2 sts in) at each end on next and foll 2 alt rows, K 1 row.

ALL SIZES

Dec 1 st (2 sts in) at each end on next 2 rows. * Dec 1 st (2 sts in) at each end on next and foll 6 [4, 3, 3] alt rows, K 1 row. Dec 1 st (2 sts in) at each end on next 2 rows. Rep from * 2 [3, 4, 5] more times. 50 [52, 54, 56] sts. Dec 1 st (2 sts in) at each end on next and foll 8 alt rows, K 1 row. 32 [34, 36, 38] sts **.

*** SHAPE NECK EDGE

Dec 1 st (2 sts in) at right edge on next and every foll alt row and at the same time, push 14 [16, 18, 20] Ns at left to HP, K 2 rows. Push 2 Ns at left to HP on next and foll alt row, K 1 row. Push 1 N at left to HP on next and foll 3 alt rows, K 1 row. 3 Ns rem in WP. Push Ns from HP to UWP. Using WY, K a few rows and release from machine ***.

LEFT SLEEVE

Work as for Right Sleeve to ** noting alteration in number of rows worked, then work from *** to *** reversing shaping by reading left for right and right for left.

NECKBAND

Join raglan seams, leaving left back raglan open. Push 140 [148, 156, 164] Ns to WP. With P side facing, pick up 38 [40, 42, 44] sts across back neck, 25 [27, 29, 31] sts across right sleeve, 52 [54, 56, 58] sts around front neck and 25 [27, 29, 31] sts across left sleeve and place on to Ns. Unravel WY. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left back raglan and neckband seam. Join side and sleeve seams. Fold neckband in half to inside and catch down loops. Sew on ribbon bows, beads and motifs.

50 ►

BACK

With carriage at right and using MT-3/MT-3 and MC, cast on 144 [152, 160, 168] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 35 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Release card and cont in Fair Isle. Set RC at 000. Using MT+1, K 6 rows MC/A. Lock card on first row. Cont in st st. Using MT and MC, K 110 [118, 122, 130] rows. RC shows 116 [124, 128, 136]. Release card and cont in Fair Isle. Using MT+1, K 6 rows MC/B. Using MT, K 2 rows MC. Using MT+1, K 22 rows MC/A. Cont in st st. Using MT and MC, K 2 rows. RC shows 148 [156, 160, 168].

SHAPE RAGLAN ARMHOLES

Cast off 8 sts at beg of next 2 rows.

2ND SIZE

Dec 1 st (2 sts in) at each end on next and foll alt row, K 1 row.

3RD SIZE

Dec 1 st (2 sts in) at each end on next and foll 2 alt rows, K 1 row.

ALL SIZES

Dec 1 st (2 sts in) at each end on next 2 rows. * Dec 1 st (2 sts in) at each end on next and foll 6 [4, 3, 3] alt rows, K 1 row. Dec 1 st (2 sts in) at each end on next 2 rows. Rep from * 2 [3, 4, 5] more times. 70 [72, 74, 76] sts **. Dec 1 st (2 sts in) at each end on next and foll 15 alt rows, K 1 row. Using WY, K a few rows over rem 38 [40, 42, 44] sts and release from machine.

FRONT

Work as for back to **.

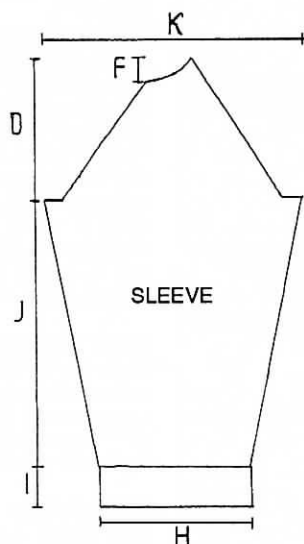
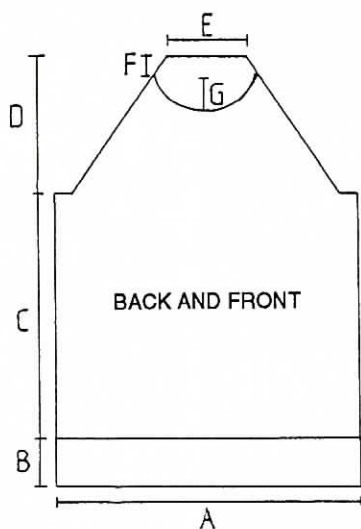
SHAPE NECK

Push 43 [45, 47, 49] Ns at left to HP and cont on rem sts for first side. Dec 1 st (2 sts in) at raglan edge on next and every foll alt row and at the same time, K 2 rows. Push 3 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 2 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. Push 1 N at neck edge to HP on next and foll 2 alt rows, K 1 row. Push rem 3 Ns to HP. With carriage at left, push 27 Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 52 [54, 56, 58] Ns from HP to UWP. Using WY, K a few rows and release from machine.

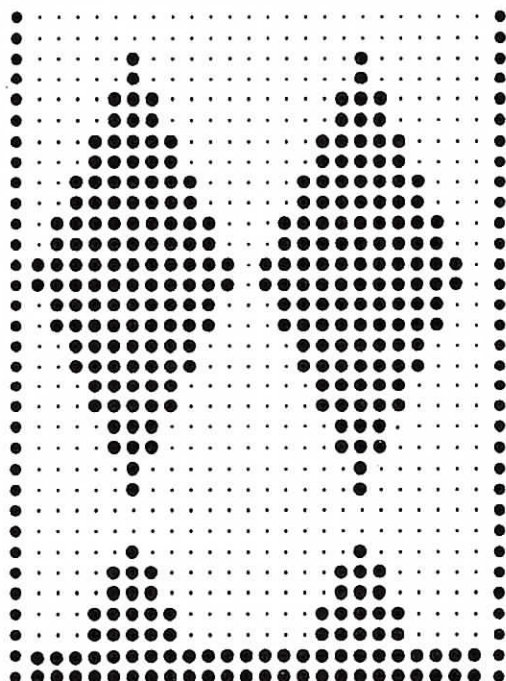
RIGHT SLEEVE

With carriage at right and using MT-4/MT-4 and MC, cast on 74

A = 48 [50.5, 53, 56] cm G = 5 cm
 B = 8 cm H = 24.5 [26, 26.5, 27] cm
 C = 39 [41, 42, 44] cm I = 6.5 cm
 D = 22 [23, 24, 25] cm J = 43 [44.5, 46.5, 48] cm
 E = 12.5 [13, 14, 14.5] cm K = 41 [44, 46.5, 49] cm
 F = 3.5 cm



PUNCHCARD CHART



TEACH-IN

LEARNING TO KNIT

September is the month when knitter's thoughts turn to learning to knit, either starting from scratch or improving their techniques. So this month I'm interrupting the current series of Teach-In to write about learning to knit.

Ann Kite

As you might imagine, in the fifteen years that I've been teaching knitting full time, either in person, or through my videos and articles, I've listened to thousands of knitters and heard about their trials and tribulations in learning to knit. This has taught me a great deal about the various ways knitters approach knitting and also about the very real problems of finding tuition at the standard required.

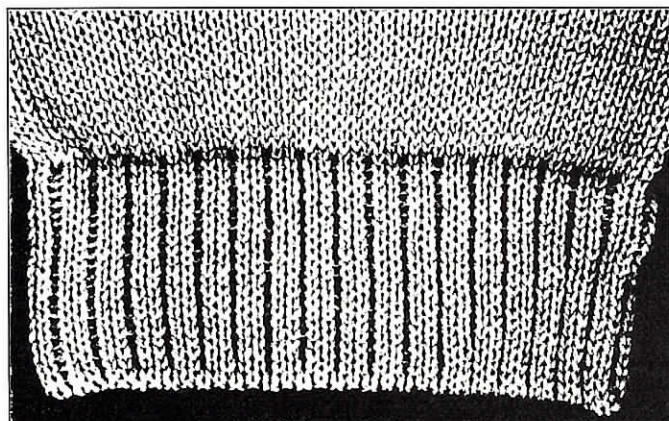
So to start at the beginning: **Yes, it is necessary to learn to knit!** I say this because one of the things I hear from knitters is that they have bought a machine after being told "Yes, machine knitting is easy, all you have to do is this". This statement is followed by a quick demonstration of how to knit two rows of Fair Isle. When six weeks, or six months (or even six years!) later, the despairing would-be knitter talks to me, I hear that, she hasn't yet managed to knit a garment and she is feeling guilty or angry because of all the money she feels she has wasted.

Machine knitting is a craft. It is easy to do when you know how. It is a skilled activity though, so you

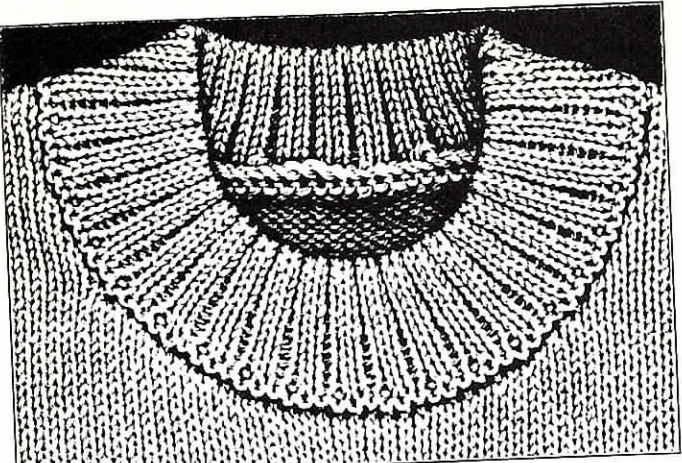
do have to learn your craft. I can get very angry when someone who doesn't machine knit says to me "What on earth do you teach, surely all you have to do is to push the carriage up and down?" One day when someone is unwise enough to say this, I'll lock them in my workroom with a cone of yarn and tell them they can't come out until they've knitted a garment!

If you want to learn to knit, tackle it systematically. You need to equip yourself with a selection of good basic techniques. By this I mean learn all your basic techniques before tackling a garment. Learn to cast on, to increase and decrease, to pick up a dropped stitch and practice what to do when you jam a carriage. And no, you don't have to actually jam the carriage to do this, simply stop in the middle of the row and pretend you have!

Learn how to knit the various parts of garments and how to finish them. If you don't like the results you get with one technique, try another. Don't try to learn techniques from garment patterns, not to start with anyway.



LEARN THE BASICS
 MOCK RIB - for a firm hem



LEARN THE BASICS
ROUND NECK - one that will go over the head

I have noticed that some patterns show garments that are very attractive as regards yarn, stitch and design but which, when I examine the pattern more closely, fall down on technique. I used to think that maybe I was being over pedantic and (k)nit picking! Then last year I was watching a TV programme about fashion, when someone eminent in the fashion industry commented that, nowadays, fashion students are not taught the basics of technique, as the emphasis is totally on design. She was certain this was detrimental to the finished garment. I cheered! I was relieved to find that it wasn't only me that thought this. So if you find you have problems when following a pattern, don't assume that it must be you, because the pattern must be right! Having said that, garment patterns can be a source of innovative techniques, but learn your basic techniques first and then be prepared to back your own judgement when following a pattern.

So where do you find the information you need to learn your basic techniques? There is a variety of ways of learning to knit and all have their "pros and cons". Most knitters think that the only way to learn is from a "real live teacher", if you see what I mean! This method comes to mind first, because this is how most people have learned in the past. However these days open learning and distance learning have become well established ways of learning any subject, just think of the success of the Open University. As yet there is no open university for knitters(!) but there is open learning in the form of videos. There are also books and of course Teach-In.

So what are the "pros and cons"? Live classes provide you with immediate access to your teacher. You will also have your work assessed and commented on. In addition to the tuition you will meet other knitters so it is also a social event. These are the "pros". The cons are: when you have a lesson, after it is over that is it. You have to rely on your

memory or your notes to retain what you have learnt. If the class is large your immediate access to the teacher may in fact, not be that immediate.

What about open and distance learning? A video can be referred to again and again and so can a good book of knitting techniques. If you forget what you have learnt you can repeat your lesson. You may feel that the essential part of a live lesson is the ability to ask questions. Some producers of videos provide a telephone helpline, so even when learning by video you can ask questions. I provide a helpline and I can provide extra support and assessment if this is required. What you do miss out on, if you learn by yourself from a video or book, is the company, chat and socialising that goes on at a class.

The quality of teaching varies whether you choose "a real live teacher", a video or a book. The only real test is whether you can succeed in learning. It doesn't all depend on the quality of the teaching either. It doesn't matter how well you are taught, how much you watch, listen, or read about knitting. **The only way that you can learn to knit is by knitting!**

If you choose live tuition, particularly if it's private tuition, notice whether your teacher sits at the machine herself all through the lesson or whether she shows you something and then you try it. If you never sit at the machine and knit **during your lesson** then you are, in my opinion, being given a demonstration not a lesson.

A book should have good diagrams and be written in good English! I often find it hard when I read about a technique to see how it is going to work. Again the way to learn to knit is to knit. Take the book to the machine, follow it line by line, and do what it tells you to do.

On one occasion when I was trying to learn a new way of doing a buttonhole, I followed the book

exactly until I reached an instruction where, although I could understand what I was meant to do, I just could not see how it would work. So I finished the buttonhole in my own way. The result did not look as good as the book but was acceptable. I did the buttonhole this way for sometime, but eventually I went back to the book, in an attempt to get it absolutely right. I still couldn't see how it would work out. I decided that I would just follow the book blindly, even if it didn't seem to be making sense. I ended up with a perfect buttonhole! The moral of this tale is, whatever method of learning you are using, follow the instructions to the letter and to the very end before deciding that they won't work!

Videos too vary in the way that they are used to teach. One test is, can you really see the knitting or are you merely looking over the teacher's shoulder or, even worse, at the teacher? Used expertly, a video camera can give you better views of the knitting, than you can get at your own machine. If you feel that you want the reassurance of talking to your teacher, ask what backup services there are. Is there a telephone helpline and how often does it operate? If you don't want "just a video" but would like supervision, and/or assessment (at a distance), is it available? Is there a detailed syllabus and

advice to help you decide which video to buy?

Remember that whatever method you choose the only way to learn to knit is to knit. Think about what you learn and see how it all fits together. If you choose a book or video, read or watch it at your machine and then do what you have read or watched. All this takes time, patience and yes, money. But once you've learnt your craft you will I think agree, that it was worth it.

This month I have a special offer for anyone who has never bought a video from me before. New customers can buy any one of my videos (but only one) for only £20! (plus p&p), or 7A & 7B together for £27! (plus p&p). Postage and packing is £1.50 per video. Please quote Teach-In when placing an order or making an enquiry. Details of my videos are in my full page advertisement in this issue, or are available from me at:

The Llanerch,
New Radnor,
Powys LD8 2TP.
Tel. 01544 350627.

A good book for learning basic single bed techniques is *Machine Knitting Technology* by Mary Weaver. This can be bought by mail order from machine knitting suppliers.



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MACHINE KNITTING MONTHLY

ACCENT ON DESIGN

Machine Knitting Seminar 12th and 13th October 1996 Claverham Community College, Battle

Now an eagerly-awaited annual event, the seminar organised by Hastings Machine Knitting Club takes place this year in its regular venue in East Sussex, on the weekend of 12th-13th October.

The seminar combines an exciting exhibition with a variety of Masterclasses and lectures and a fashion show. This year the guest lecturers are Kate Arklay and Carl Boyd and the experts we highlight here are among the many who will be giving talks, classes or demonstrations.

All tickets for the event include morning and afternoon refreshments. The £8.00 ticket includes admission to the exhibition, the full seminar programme of lectures and the morning fashion show. The £5.50 ticket includes a full day's admission to the exhibition and the afternoon fashion show. Masterclasses should be booked in advance and there is an extra charge for these. Tickets and details are available from:-

Carole Meek, Hillrise Cottage, Catsfield
Battle, East Sussex TN33 9BB.
Tel/Fax: 01424 892614.

IRIS BISHOP

Iris Bishop is renowned for her beautiful, professional designs, which are created from her own original sketches. Her extensive range of "Design Collections" are available for 24-stitch punchcard and electronic machines and are also on disk for Brother FB100 disk drive and DesignaKnit users.

Iris also has an interesting range of garment patterns, including skirts for single and double bed machines, which make maximum use of the machines, with a minimum of "finishing".

NEW - At this Exhibition, Iris will be demonstrating and lecturing on her latest design developments for decorative fabrics, including stencilling and garment details.



Iris Bishop, 64 Ifield Road, West Green
Crawley, West Sussex RH11 7BQ.

HEATHERCRAFT

Doug and Brenda Bristow of Heathercraft Machine Knitting Centre specialise in buying and selling all makes and models of top quality, guaranteed, pre-owned knitting machines and accessories. A speedy repair, maintenance and upgrade service is available from Doug and there is also a machine hire facility for new or very busy knitters.

Brenda does a comprehensive range of classes or private tuition on all makes of machine. Club visits, talks and demonstrations, can be arranged at your request. Doug and Brenda are always pleased to help you and will put you on their waiting list for out-of-stock items if required. Please ring 01293 851339 (24 hour answerphone).



Heathercraft Machine Knitting Centre
"Bunglebee", Faygate
West Sussex RH12 4SH
Tel: 01293 851339.

NINA A MIKLIN

Nina will be showing exclusive Italian yarns at the summit of quality and colour: Extra Fine Merino, Super Kid, Alpaca, Cotton, Cashmere/Wool and Silk/Wool blends. Special this year is a new Cashmere/Wool blend in 12 stunning colours and a combed Merino Wool in the latest fashion colours. The yarns are supported by a wide variety of machine knitting patterns to create exclusive garments of the highest quality.

New this season is the "Designer Label Collection" - an exclusive range of designs supplied as a complete kit of yarn, pattern and a woven label stating that it is "A Nina A Miklin Original".

Also available are Book No.1 and Book No.2 in the "Knit to Finish" series by Nina A Miklin. These unique books deal with the finishing of knitwear with special emphasis on making the appropriate preparations whilst knitting, to achieve a perfect finish - as Nina will demonstrate in her classes at the seminar. The easy step-by-step instructions are all supported by close-up photographs and can be applied to any machine, any pattern, any yarn.

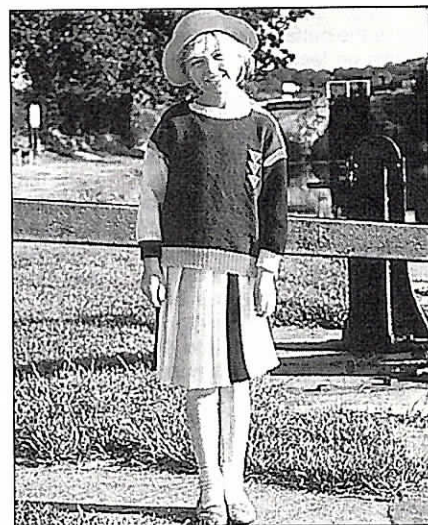
BARBARA STUBBS VIDEOS

Knitter and teacher Barbara Stubbs, leads her students towards as much independence as they want; from hats or scarves, on to the odd jumper, then to designing an outfit.

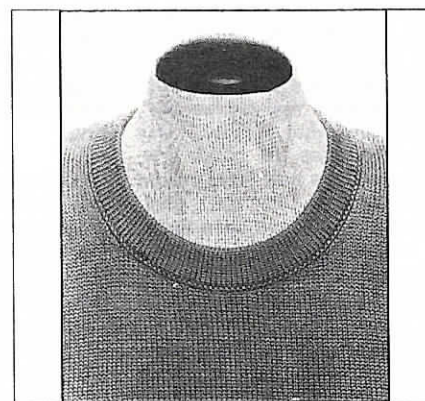
Each video works through a theme giving a clear understanding of the subject. Through these natural intimate videos, you are taught personally by a trained and qualified teacher. Barbara says, "Take my knowledge, use it and enjoy it".

New release, Knit to Fit, spotlights pattern making, including jumper, skirt and trousers, cardigan and waistcoat. The Third Ribber Video has racking, fancy hems, stitch transfer and other techniques. Eleven videos, averaging two and a half hours each, give approximately 15 - 20 hours of tuition which is always there to refer to.

Barbara looks forward to seeing you at the Hastings Machine Knitting Seminar.



Barbara Stubbs, 6 Lindrum Avenue
Lyme Green, Macclesfield
Cheshire SK11 0LG
Tel: 01260 253245.



Book No.1 and Book No.2 can also be ordered, at £12.50 and £14.50 respectively, directly from Nina A Miklin; please add 45p postage for one book and 70p for two. To receive your complete set of shade cards together with Knitting Tips for all the yarns available by Mail Order, please send s.a.e. together with £3.50.

Nina A Miklin, PO Box 1720
London W9 1TT
Tel: 0171 286 1532.

PAM TURBETT

Pam Turbett, author of "The Revised Knit, Cut and Sew" books (and the one who cheerfully chops up knitting with scissors - but doesn't actually know how to use a knitting machine!) has spent many years teaching Cut and Sew in the U.S.A., Canada, Holland and all over the U.K.

Now she plans to retire at the end of this year and needs to make space, so she will be holding a SALE at the Hastings Seminar - many exclusive DISPLAY GARMENTS, some fusible interfacing fabrics, haberdashery, yarns and books - plus any advice and help you need.



Pam Turbett, 17 Forest Rise, Liss, Hampshire GU33 7AU
Tel: 01730 893 654.

WOOLLEY SOFT WARE

We will be at the show to support the Singer knitters. Sue Woolley will be demonstrating the System 9000 and the Singer 624 and you will be able to ask about our back-up program. (It can't be beaten!)

Sue will also be demonstrating the new Magic Fair Isle - no floats - not intarsia - just magic! Watch the demonstration of the internationally renowned Woolley Weights by the man who invented them and don't miss Terry Cotton's talk on "Getting to Know Your Computer". Even if you don't have one of your own, you will be amazed to see how they work.

Woolley Soft Ware, 179-183 Lawn Lane, Hemel Hempstead
Hertfordshire HP3 9JF
Tel: 01442 219298.

PHILIPS

...and to finish, well, you'll need the right iron. So if you'd like to find out all about the capabilities of the latest irons and professional ironing systems on the market today, go along to the Philips stand. Philips are the number one name in irons and they will be demonstrating models to suit every pocket.



LECTURES & MASTERCLASS TUTORS

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Lecture: Bands, Welts & Cuffs
Classes: Take the Fear out of Blocking & Pressing.

Carl Boyd - Designer
Lecture: The Importance of Colour in Fair Isle
Classes: Using the PPD.

Iris Bishop - Designer
Classes: Focus on Fabrics, Colour & Edgings.

Chameleon - Designers
Class: Stencil & Paint Techniques on Knitted and Woven Fabrics.

Ann Durkan - Designer
Class: Creating Wide Fabrics on the Pfaff & Passap Machines

Gillian Lamb - Computer expert from Cochenille
Classes: Stitchpainter: A Design Programme for all Computer Systems

Nina Miklin - Designer
Classes: Knit to Finish

HURRY! PLACES ARE LIMITED

HASTINGS MACHINE KNITTING CLUB PRESENTS

A MACHINE KNITTING SEMINAR

at
CLAVERHAM COMMUNITY COLLEGE
BATTLE, EAST SUSSEX

on
Saturday 12th October
& Sunday 13th October 1996



LECTURES FASHION SHOW MASTERCLASSES EXHIBITION

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For further details, please write to:-

Carole Meek
Hastings Machine Knitting Club, Hillrise Cottage
Catsfield, Battle, East Sussex TN33 9BB
Tel/Fax: 01424-892614

Clubs Welcome

AK YARNS

30 Brindley Road, Hinckley Business Park, Dodwells Bridge Industrial Est, Hinckley, Leicestershire LE10 3BY.
Tel: 01455-239909. Tel/Fax: 01455-234900.

How about a great day out? We have a huge range of yarns incl: Cashmere, Lambswool, Alpaca, Merino, Angora, over 40 colours of Cotton, Shetlands, 4-ply Acrylic, 2/30s Acrylic, Silks, plus many more!! Brother machines, new and second hand - plus accessories. VAT INCLUDED IN PRICE. A knitters paradise is what some say! Meals arranged at local hotel at special low rates. Up to 50% discount on one day offers. Open **any day** or evening by prior arrangement. Shopping trolleys for those with walking difficulties. For a short period, until the end of the year, while stocks last, we are giving away sacks of yarn, worth £50, for you to raffle to raise club funds.

BRITISH MOHAIR SPINNERS

Midland Mills, Valley Rd, Bradford, W Yorkshire BD1 4RL.
Tel: 01274-728456. (Shipley: 01724-583111.)

Is your club coming to Bradford? Visit the Mohair Shops in Bradford and Shipley for exquisite yarns based on the luxurious mohair fibre, bargains and accessories. All Jarol yarns and leaflets are stocked, along with many bargain oddments. Club visits and coach trips are welcome by ringing us on Monday to Friday between 9.00 am and 4.00 pm.

D & S CONE YARN SUPPLY

175 Queen Street, Newton Abbot, Devon TQ12 2BS.
Tel: 01626-69840.

D & S Cone Yarns stock everything from coned yarns, knitting machines, books and accessories to sewing threads and sewing machines. We also have a large stock of overlockers. We are situated five miles from Torquay with ample parking and refreshments are available. Clubs are welcome, please telephone us for details.

DRUMMOND WOOLS

79-81 Haymarket Terrace, Edinburgh EH12 5HD.
Tel: 0131-313 1002. Fax: 0131-313 1004.

Having a club outing? Why not visit David and his team at Drummond Wools? You will be welcomed with a glass of wine, then left to browse at leisure through our knitting and sewing departments. Demonstrations of your choice are available and you can take advantage of our special club discounts that enable you to get just that little bit extra. Telephone for details.

HELMSHORE TEXTILE MUSEUMS

Holcombe Road, Helmsore, Rossendale, Lancashire BB4 4NP.
Tel: 01706-226459. Fax: 01706-218554.

When visiting mill shops in Lancashire, complete your 'textile experience' by visiting Helmsore Textile Museums. See our spectacular Spinning Mules in action and watch the great Waterwheel driving the Fulling Stocks. Guided tours of these original mills and demonstrations of working machinery are available to pre-booked parties all year. Contact us for more information.

THE KNITTING AND STITCHING SHOWS CREATIVE EXHIBITIONS

34 Lewisham Park, London SE13 6QZ.
Tel: 0181-690 8888.

John Allen and other stars present a major feature at **The Knitting and Stitching Shows** to indicate new horizons in knitting design. Demonstrations and hands-on opportunities in John's machine knitting clinic are free of charge, so clubs are invited to come with any problems to be solved. See the shows in Alexandra Palace, London (Oct. 17th-20th), Dublin (Nov. 7th-10th) and Harrogate (Nov. 21st-24th). Call us for details.

NADINE HOLLAND KNITTING CENTRE

27 Beechwood Drive, Thornton Cleveleys, Blackpool, Lancashire FY5 5EJ.
Tel/Fax: 01253-853481.

The Centre offers a comprehensive service to knitters. We hold one-day workshops and special promotions at regular intervals and we are also happy to arrange party visits, tailored to cater for special interests. Extensive shop and classrooms; machines; quality yarns and patterns and plenty of friendly help and technical advice.

METROPOLITAN

The Pinfold, Poole, Nr Nantwich, Cheshire CW5 6AL.
Tel: 01270-628414. Fax: 01270-610038.

Visit us and take advantage of a lecture and/or demonstration or just browse through our yarns, books and accessories in the relaxed, friendly atmosphere of Metropolitan. Refreshments are available and there is much to occupy the non-knitter in the Craft Units, while you enjoy the pleasures of machine knitting. Please contact us for details about arranging a visit.

THE MOHAIR CENTRE

Brickfield Farm, Laughton Road, Chiddingfold, Lewes, East Sussex BN8 6JG.
Tel: 01825-872457.

Our farm near Lewes in Sussex is ideal for group or club visits. We can show you Angora goats, mohair fleece, yarns, garments and lots more. A two to three hour visit, costing £2.00, includes facilities for a picnic lunch and a cup of tea or coffee. GOAT TO GARMENT is a tour of the goats and a hands-on talk and demonstration of the spinning process. You will know WHY mohair behaves as it does and how your mohair yarn is created. The shop is open daily from 10.00 am to 5.00 pm. Please telephone for details.

NANTIAGO HOMECRAFTS

Knitting & Sewing Machine Centre, 49-50 Frogmoor Street, Abergavenny, Gwent NP7 5AN.
Tel: 01873-854091.

Nantiago Homecrafts have been serving the machine knitting community for over 18 years, providing a comprehensive service in machine accessories, repairs, coned yarns, patterns and tuition. We are major stockists for Silver Reed, Brother and Passap and have over 50 qualities of yarn in stock. A mail order catalogue is available for yarns, machines, accessories and so on and day or evening visits by clubs are welcomed. Please telephone for details.

NATIONWIDE EXHIBITIONS (UK) LTD.

PO Box 20, Fishponds, Bristol, Avon BS16 5QU.
Tel: 0117-970 1370.

Autumn Schedule

National Cross Stitch Show at G-Mex, Manchester. 20th-22nd September.

13th National Knitting and Needlecraft Exhibition at NEC Birmingham. 26th-29th September.

10th Scottish Knitting and Needlecraft Fayre at The Royal Highland Showground, Edinburgh. 25th-27th October.

12th Knitting, Needlecraft and Design Exhibition at Sandown Park Exhibition Centre, Esher, Surrey. 16th-19th January 1997.

6th North West Knitting and Needlecraft Exhibition at G-Mex Centre, Manchester. 20th-23rd February 1997.

2nd North East Knitting and Needlecraft Exhibition at Leeds University Exhibition Centre, Leeds. 11th-13th April 1997.

Great shows for clubs to visit, lots of attractions, plenty of bargains and special show offers. You can telephone Sheila Davies to book advance tickets at discount rates.

Clubs Welcome

NEW LANARK TRADING LTD

New Lanark Mills, Lanark, Lanarkshire ML11 9DB.

Tel: 01555-665876. Fax: 01555-665738.

New Lanark, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attractions. Pure wool yarn is spun on a 19th century Platt Spinning Mule, primarily as a working demonstration to visitors. Our range includes 4-ply, DK and Aran, in both natural and dyed shades at very competitive prices.

RIVERSIDE

Riverside Spinning Co Ltd, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW.

Tel: 01274-596875.

Visit the smallest working spinning mill in Yorkshire. We take you through all stages of yarn production - gilling, drawing, spinning, twisting, reeling and winding. Enjoy the sights, sounds and smell of the mill. Afterwards browse through the Mill Shop for a bargain. Close by is the original Harry Ramsden Fish & Chip Shop or visit the Woolpack Inn from Emmerdale Farm.

TEXERE YARNS

College Mill, Barkerend Road, Bradford, West Yorkshire BD3 9AQ.

Tel: 01274-722191. Fax: 01274-393500.

Welcome to Texere Yarns. You will be amazed at the enormous selection of wools, silks, acrylics, cottons and rug yarns, along with knitting ribbons, chenilles, fancy yarns and the famous Texere 4-ply Glitter. The warehouse is open on weekdays from 9.00 am to 5.00 pm and at weekends by arrangement. Please book in advance for coach parties.

UPPINGHAM YARNS

North Street East, Uppingham, Leicestershire LE15 9QL.

Tel: 01572-823747.

Aladdin's cave warehouse of quality yarns and accessories. Ample parking, near to town centre in beautiful countryside. We are between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn which we thoroughly test. Low, low prices, see advertisement inside back cover of this magazine.

THE YORKSHIRE MOHAIR MILL

Mohair Mills, Gibson Street, Bradford, West Yorkshire BD3 9TS.

Tel: 01274-668686. Fax: 01274-660628.

A 5,000 square feet Mill Shop warehouse full to the ceiling with over 500 repeatable stock items in mohair, alpaca, 100% wool and 100% cotton including environmentally-friendly recycled-fibre yarns in cashmere/lambswool and denim, plus the best value in Courtelle acrylic. Many clearance bargains at a penny a gram, or less! For value, choice and quality, it's worth visiting The Yorkshire Mohair Mill. Open weekdays, Monday to Friday (and Saturday morning during the autumn), please telephone us for details.

A DAY OUT

There's more to Knitting Clubs than sharing problems and techniques, successful clubs also have a good social life. Make your members' day with the occasional trip out and here are some ideas for where to take them.

DesignaKnit Link

THE newsletter for all DesignaKnit owners.

Four issues per year + free disk £10 UK, £12.50 Europe, £14 outside Europe (air) 1994 + 1995 issues also available £9/set UK.

Send 1996 subscriptions to Diane Bennett or contact:-

Canada/USA - Doodles, 2050 Lakeshore Rd W, Oakville, Ontario L6L 1G7

New Zealand - Lynda Smithies, 23 Khouri Ave, Karori, Wellington

South Africa - Anchen Rudman, 13 Mountain View Cres, Durbanville 7550

Australia - Sheila West, 8/11 Malcolm Street, North Beach WA 6020

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Please send your order to:

**Diane Bennett, 9 Huntley Grove,
Nailsea, Bristol BS19 2UQ**

For details of any item or tuition (DKnit, Brother electronics etc.)
Contact Diane at the address above, or tel: 01275 810067

Metbury Designs

(Eileen Metcalf & Christina Salisbury)

Easy to use. Easy to knit.

A new experience in Passap/Pfaff Knitting.

Duomatic Catalogue

has 14 patterns and 24 books especially for the Duomatic machine.
Where Deco cards are required a template for marking them out is included. We also have patterns which do not use the Deco.

First Choice for Duomatics

Knit garments as you learn to use the machine. Uses the Deco Cards which are included with the Duo. £10.75 inc. postage and packing.

E6000 Catalogue

has 38 patterns and 41 books especially for the E6000 machine.
Where reader sheets are required they are included. These are laser printed, ready for entry into the console. No marking out to do! We have designs which use the built in patterns and designs which do not use the console.

E6000 Reference Book

Clarifies the manual! £10.75 including postage and packing.

Metbury Designs Newsletter

This is a free Newsletter for our regular customers which includes, letters, hints and tips, Passap/Pfaff news.

For a free catalogue and sample newsletter write to:-

**Metbury Designs (M), 7 Nursery Close
Leyland, Lancs. PR5 1NS
or telephone 01772 435242**

VISA



BACK

With carriage at right and using C, cast on 154 [170, 186, 200] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 4 rows. Using MC, K 4 rows. Using C, K 4 rows. Using MC, K 28 rows. RC shows 40. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *. K 228 rows. RC shows 230.

SHAPE NECK

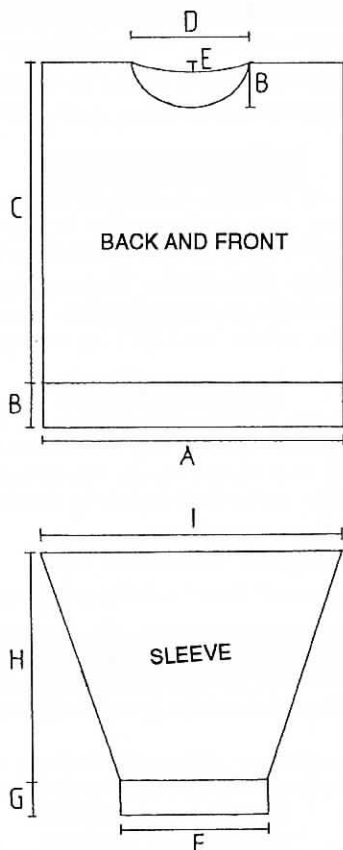
Note patt row on card. Using a length of MC, cast off centre 44 sts. Using nylon cord, K 55 [63, 71, 78] sts at left by hand, taking

Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. Using WY, K a few rows in st st over rem 47 [55, 63, 70] sts and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

FRONT

Work as for back to *. K 202 rows. RC shows 204. 34 rows less have been worked to shoulder than on back.

A = 51 [56.5, 62, 66.5] cm
B = 8 cm
C = 55 cm
D = 20 cm
E = 2 cm
F = 25 cm
G = 6 cm
H = 38.5 cm
I = 51 cm



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Denys Brunton DeLux.

(Yarn Guide No.12.)

1 x 400 g cone in Wine, shade 13 (MC).

1 x 400 g cone in White (C).

GARMENT WEIGHT

Finished garment in second size weighs 400 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Denys Brunton Designer Yarns, PO Box 38, Heckmondwike, West Yorkshire. Telephone: 01924-408507.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 101 [112, 122, 132] cm, 40 [44, 48, 52] in.

Length to shoulder 63 cm, 25 in.

Sleeve seam 44.5 cm, 17½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

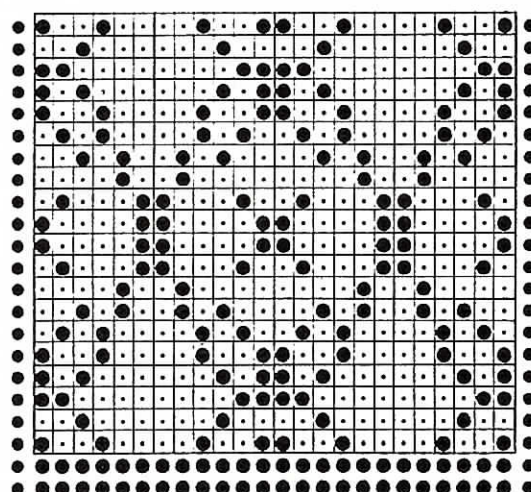
30 stitches and 43 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

PUNCHCARD CHART



SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 sts. Using nylon cord, K 62 [70, 78, 85] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 47 [55, 63, 70] sts rem. K 18 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using C, cast on 76 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 4 rows. Using MC, K 4 rows. Using C, K 4 rows. Using MC, K 18 rows. RC shows 30. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 154 sts. K 11 rows. RC shows 166. Adjust length at this stage, if required. Cast off.

JOIN RIGHT SHOULDER

Push 47 [55, 63, 70] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

NECKBAND

With carriage at right and using MC, cast on 156 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 14 rows. Using C, K 4 rows. Using MC, K 10 rows. RC shows 28. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on the inside.



SILVER SCENE

THE KNIT CONTOUR

Tension square measurements

When I left you last month, we'd knitted a tension square and made a note of the stitch tension dial setting we'd knitted it on. This month we're going to start with the finishing of the tension square.

Maggie Dyke

The first thing we need to do is to roll the tension square up and pull it into shape. Knitting is always stretched widthways on the machine, because of the spacing between the needles, so we need to close the stitches up again. Roll the knitting from side to side (unless you're knitting a sideways garment which we'll deal with shortly) and pull it lengthways. It's best to roll it into a tube first to make sure all the stitches are pulled by the same amount. Don't pull it too hard - we don't want to distort the stitches - just close them up.

If you are planning on washing the garment, then you need to wash the tension square before you measure it. If you are going to dry clean the finished garment, then you should also dry clean the tension square. Pop the ten-

sion square into the pocket of a jacket which is being dry cleaned, or pin it to a dress and have your explanation ready for when you take it to the dry cleaners!

ALL STEAMED UP

When the tension square is dry, or back from the dry cleaners, the next thing to do is to pin it out to shape and steam it. Gently smooth the tension square out, without pulling or distorting it and pin at regular intervals all round the edges. The best thing to pin it to is an ironing board. If you pin it to the carpet, you'll find the tension square tends to cling to the carpet and distort, rather than settling down to the shape it really wants to be. Hold a steam iron about one to two inches above the tension square and blow steam on to it - a little for synthetic fibres and more for natural



Double knitting gauge tension square; use yellow gauge scale to measure stitch and row reading.

fibres. Leave it to dry before unpinning. This may all seem like a lot of fuss and palaver, but unless the tension square is finished correctly, your garment doesn't stand a chance of coming out the right size and shape.

We'll just go back to sideways knitted garments before going on with measuring the tension square. As the knitting is going to hang sideways, we need to treat the tension square slightly differently. Most sideways knitted garments are skirts. To knit a tension square for a sideways knitted skirt I would normally cast on about 150 stitches on a standard gauge machine. I still knit the same number of rows and mark the same needles.

HANG IT!

After taking the knitting off the machine, I don't roll and pull it. As before, I wash or dry clean it, then when it's dry I pin one of the short edges to a coat hanger for 24 hours before measuring it, to allow it to drop. When I'm pinning it out, I pull it out sideways - quite a lot for a skirt which is going to hang, not so much for a sweater since a sweater would not normally be as long as a skirt and will probably have a rib or band at the bottom to support it anyway. Having done all that, I then measure the tension square in exactly the same way as I would normally.

The next thing to do is to measure our tension square. We use the gauge scale supplied with the machine to do that - the green gauge scale is for fine or standard gauge machines, yellow for DK gauge, or blue for chunky gauge.

When I don't have anything more pressing to worry about, I often wonder how the gauge scales work. The best explanation I've

heard is that it works in a similar way to a slide rule - but I don't understand how that works either! The only thing I really need to know is that it does work and it is infallible, so I trust it!

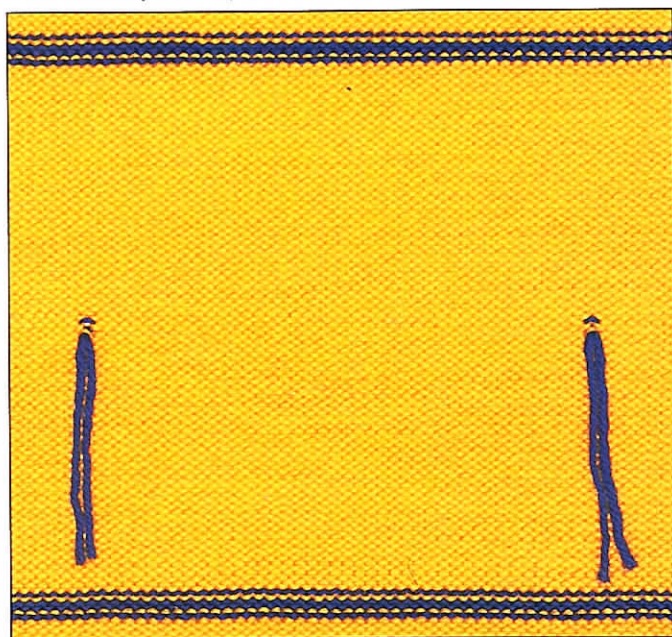
OUT FOR THE COUNT

All three gauge scales are marked "S" for stitches on one side and "R" for rows on the other. To measure the stitches on the tension square, place the "S" end of the gauge just inside the marked stitch at the left hand side of the tension square. Look along the gauge scale to the point just inside the right hand marked stitch. This will tell you how many stitches to cast on to make 10 cm (or 4 in) of knitting. If you don't believe me, put two pins in your tension square 10 cm apart and count how many stitches are between the pins. You'll find it's the same number as the reading you just got from the gauge scale.

To measure the rows, turn the gauge scale over to the "R" side. Place the "R" end just inside the waste yarn at the bottom of the tension square. Look along the gauge scale to the point where the second lot of waste yarn starts. This gives you the row reading. Again, you can check by putting two pins in 10 cms. apart and counting the rows in between.

TAKE AN AVERAGE

Measuring the stitches is normally quite simple. Measuring the rows can be more difficult, especially if you are knitting a tuck or a slip stitch pattern where the knitting doesn't lie in nice straight lines. The whole point of tuck and slip stitch patterns is to distort the knitting, so very often the waste yarn rows can be a bit (or a lot!) wobbly. The best way I've found of overcoming this - so far - is to lay pieces of paper at the top and



Standard gauge tension square; use green gauge scale to measure stitch and row reading. The green gauge scale is also used to measure fine gauge tension squares.



Chunky gauge tension square; use blue gauge scale to measure stitch and row reading.

bottom of the tension square, taking an average between the longest and shortest waste yarn stitches and measuring between these. This seems to be working quite well so far - if you know a better method, do please let me know!

Now we need to find the piece of paper on which we wrote the stitch tension dial setting last month and write the stitch and row readings on it. I use an A4 plastic file pocket for each garment I knit, in which I keep everything - a sample of the yarn I'm using, together with the yarn band, the pattern card, tension square(s), a drawing of the garment, the knit contour block and any notes I make. Then I lose the lot. Then I turn the house upside down looking for it. Then I find it where it's supposed to be - with all the others...

A QUESTION OF SCALE

We're slowly but surely progressing to the point where we're ready to start knitting, but we're not quite there yet. The next thing we need is a knit contour block. This is the diagram showing the shape of each garment piece. Depending on which knit contour you are working with, this can be full, half or quarter scale. The KR 11 knit contour works with either half or quarter scale patterns, which explains why it is such a compact little unit, while the KR 7 works with full or half scale patterns, so it's a much bigger, more macho piece of equipment.

Both knit contours come supplied with basic garment shapes which provide a good starting point if you're new to the knit contour. Those supplied with the KR 11 have to be traced off on to the blank plastic sheets, which again are supplied. The KR 7 blocks can go straight into the knit con-

tour, although I prefer to trace off the size I'm actually going to knit, so I can keep the originals nice and clean.

Each basic block comes in a variety of sizes, with the body measurements for each size at the top of the sheet. If you just trace the size you want to use each time, there is no danger of misreading the block and ending up with a front two inches bigger than the back!

These basic blocks provide a good starting point and it's easy to adapt them to individual measurements - adding a little to the length maybe, or changing the neckline shaping to suit the person you are knitting for.

Some people like to draft a completely new pattern from scratch. If this is the direction in which you want to go, it's a good idea to start with simple shapes - maybe try a dropped shoulder slash neck sweater before embarking on an outfit for an important occasion like a wedding!

Another alternative is to measure a favourite woolly you've already got in your wardrobe. Turn it inside out and take the measurements with the garment lying flat. Looking at the body diagrams on

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the basic blocks supplied with the knit contour will show you where the measurements should be taken.

You'll also find that patterns for machine knitted garments always end with a pressing diagram, with all the measurements neatly laid out for you. Again, it's a simple matter to transfer these measurements on to a blank sheet of knit contour paper. You can see exactly how the garment looks from the photo and having drawn the block, you can then knit the shape in whatever yarn and stitch pattern takes your fancy!

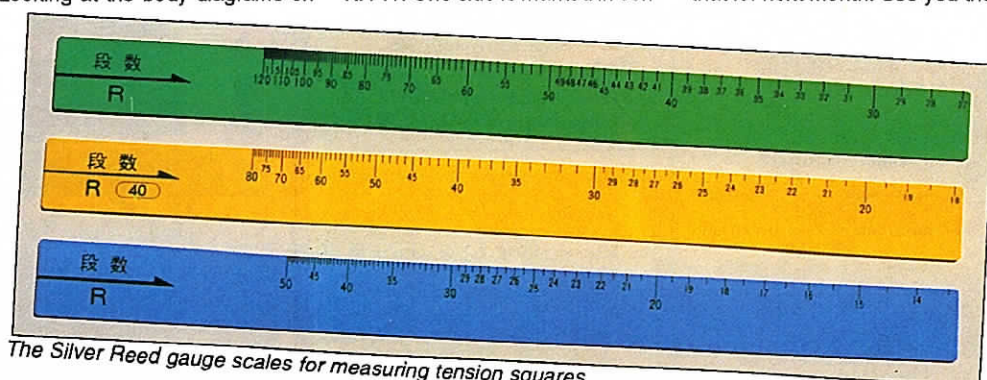
AIDS TO DRAWING

Silver Reed have all sorts of useful bits and pieces to help with drawing the knit contour block.

The **Triangular Half Scale** can be used with either the KR 7 or KR 11. One side is marked in cen-

timetres, the other in inches. All the markings are actually drawn at half scale, so if you look at a diagram which tells you the garment should measure 47.5 cms across the width, all you need to do is look along the half scale to the 47.5 mark! Like the gauge scales - it's magic! The **Mini Curved Triangle** is for the KR 11, because it is marked in quarter scale - again, no need for you to do any sums - just find the measurement you need. The **Free Line Drawer** is sometimes called the "bendy rule" and it will help you draw curves for armholes and necks. The **Long Scale** is particularly good for drawing KR 7 full-scale blocks.

We've now organised the tension square and knit contour block - the only thing left to do now is set the knit contour and I'm saving that for next month! See you then.



The Silver Reed gauge scales for measuring tension squares.

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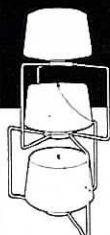
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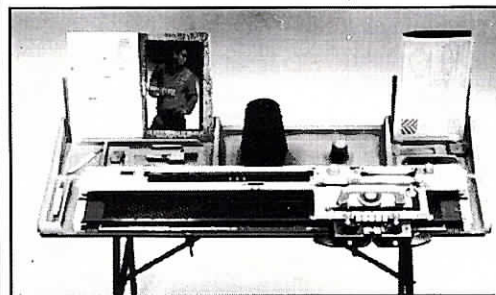
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	Wool & W/Acr	(12p oz)	£2.10
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D.K.	HB Acr	(19p oz)	£3.31
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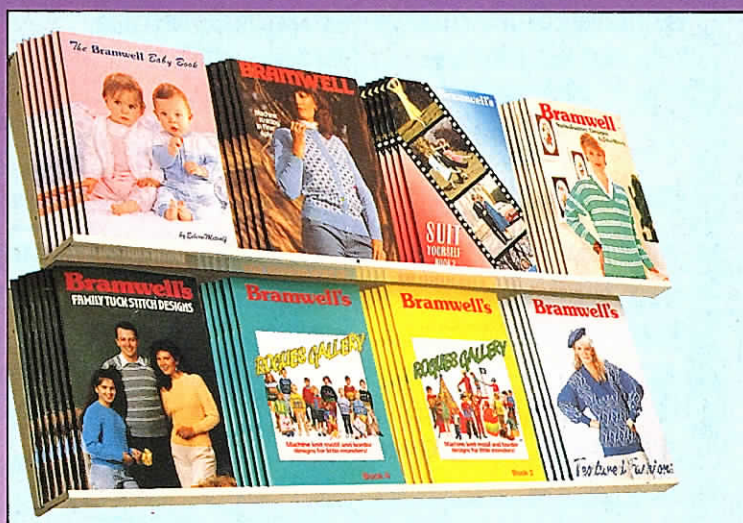
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